SCREEN RADIO MUSIC STAGE

VARIETY

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RADIO'S 'FALSE SECURITY'

AFM Seen Getting About 10% Of Sought Coin in Eventual Disc Peace

American Federation of Musicians gained a rather small victory in achieving the basis for a complete settlement of the 13-month old recording controversy through its agreement with Decca Records, it is felt by trade observers. Petrillo has frequently quoted figures between $3,500,000 and $5,000,000 as the amount he expected to receive from the disc industry to help the AFM's unemployed. The contract with Decca, plus the eventual inclusion of the remaining majors, Columbia and Victor, and the numerous smaller manufacturers, would make the total cash accumulation to the AFM from all sales approximately $350,000 to $400,000 annually, based on current, war-restricted sales. Agreement with Decca will be formally signed Saturday (25).

This year the disc-makers expect to dispose of between 75,000,000 and 90,000,000 discs, which is just about the limit of production due to shortages of materials and factory manpower, particularly the latter. However, since Decca's agreement with

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Pvt. Mel Allen Gets Leave To Spiel World Series, But Transfer Creates a Snag

After several weeks' effort, Mel Allen finally obtained War Department permission last week for a furlough to cover the coming World Series broadcasts for Gillette Razor. However, the okay didn't come through until he was en route from Camp Upton, N. Y., where he had taken basic training, to a camp in Texas. The War Department permit, covering only the Second Service Command, therefore does not apply at his new location. Whether he will be able to obtain a new order from the War Department is unknown.

Gillettte had previously set Sept. 15 as the deadline by which it would have to know Allen's status. The Army okay arrived Sept. 16, after the ex-broadcaster had been shipped from Upton. He has shared the World Series coverage with Red Barber and Bill Corum for several years.

Yale Grads Set B'way Experimental Theatre

Experimental theatre, made up of graduate students of Yale University, is being set up on Broadway this fall, with possibility that it may remain a permanent theatre if it clicks. Organization, with a nucleus of 14 former Yale studes, will have as director Bob Hartung, member of the group, with no producer named as yet.

Group's first offering will be 'Come To The Fair,' work of Beaumont Breustle, playwriting prof at Temple University in Philadelphia.

Tiger No Dependent, Trainer Must Pay Tax

Can a tiger be listed as a dependent? Capt. Roman Prosky, whose animal act is featured in the touring 'Big Time' two-a-day vauder, found out last week.

Under the 20% withholding tax law which permits a deduction of $12 for each dependent, Prosky inquired of producer Fred Finklehoffe if he could chalk up an $84 examption for his seven tigers. Finklehoffe asked co-producer Paul Small. Small asked the American Guild of Variety Artists. AGVA asked the Internal Revenue Bureau.

P.S.—A tiger is not a dependent.

N. Y. Nitery Revenues Face Dent as New 3-Ft. Aisles Cut Capacities

New rules governing the physical setup of N. Y. night clubs, hotel cafes and similar locations, which go into effect Friday (24), will substantially decrease capacities of rooms that come under the provision of the regulations. Brought on by the Cocoanut Grove catastrophe in Boston last November, the rule that will make a serious dent in the revenue of virtually all night clubs and, in some cases in hotel cafes, states that all tables must border on a three-foot aisle leading to an exit.

How the rules will effect such name band locations as the Wedgwood Room of the Waldorf, for example, is a statement by an official of that hotel that capacity there may be cut to about 250 whereas it formerly handled 350 and above. Astor Roof, which can handle 1,000 people at a time, but which has been restricted to 750 all the past summer, maintains that with construction of a new exit it will be able to con-

(Continued on page 16)

Bing Bingoes in Detroit, Favored Over Sinatra

Detroit, Sept. 21.

The moot question of whether Frank Sinatra or Bing Crosby is the ace crooner with the folks broke into the Inquiring Reporter column of the 113-year-old Free Press.

The newspaper sent out a reporter armed with the question. 'Do you think Frank Sinatra will replace Bing Crosby as America's No. 1 crooner?', with the femme opinion sought.

First femme, a home economist, declared Crosby was an established tradition and no singer would ever take his place. Second gal, a key puncher, said she couldn't find any comparison and was bewildered that 'girls swoon for Sinatra.' Third femme, a bookkeeper, not only opined for Crosby but said she was afraid that Sinatra would be hurt

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SALES EXECS URGE EYE TO PEACE BIZ

Old Customer Contacts Must Be Maintained, It's Held, Though Wartime Exigencies Don't Permit Them to Do Any Advertising

DAYTIMERS AFFECTED

By BEN BODEC

According to divers network sales executives who, as a rule, are markedly sensitive to trends and outlooks, the broadcasting industry, despite its present record-breaking intake, will experience a sharp business dive toward the latter part of 1944, unless radio immediately girds itself for the task of recruiting customers from among the ranks of consumer goods manufacturers.

These sales executives feel that the industry has allowed itself to slip into a false sense of se-

(Continued on page 53)

Raps Mount Vs. CBS News Rules

CBS has let itself in for mounting critical crossfire as a result of the network's 'proclamation' of rules governing its news commentators, whether sustaining or sponsored. H. V. Kaltenborn was the first to issue a blast against the network and in his N. Y. Mirror column of yesterday (Tuesday) Walter Winchell took up where Kaltenborn left off and charged that CBS wasn't 'making the best use of its franchise when it orders a ban' on commentators who express personal opinions. Winchell apparently used the page ads on the subject of CBS' new policy which

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JOCK WHITNEY SELLS OUT 'WIND' TO METRO

Jock Whitney has reportedly sold his interest in 'Gone With the Wind' to Metro. It's an outright buy by the latter at a price said to be around $3,000,000.

Whitney owned over 95% of the film, following his purchase of David O. Selznick's interest some time ago. Metro held only a releasing deal on GWTW which was scheduled to terminate shortly.

Picture earned $1,000,000 in domestic rentals last year, its fourth in release, bringing total domestic earnings to around $31,000,000.

Film was withdrawn at close of the season and will likely be offered again next year.

Blue Backs Up Explanation By Fidler In Peeve Vs. 'This Is Army' Actors

The Blue network thinks that the explanation that Jimmy Fidler included in his broadcast of last Sunday night (19) amply took care of the peeve expressed against him by Warner Bros. and there was nothing else the web would do about it. An eastern spokesman for the network yesterday (Tuesday) stated that the Blue's officials were prepared to grant time to any designated army officer for an answer to Fidler's jibe at the soldier cast of 'This Is the Army' but that they (the Blue officials) saw no reason for rebuking Fidler for saying something many other Americans may have been asking themselves.

Fidler in his broadcast of Sept. 12 had criticized the Army's command for not sending ex-actors now in uniform to battlefronts instead of letting them parade Hollywood and New York because they appear in pictures for Army Emergency Relief.

Warner Bros., according to Hollywood info, has instructed its lawyers to take action against the Blue and Fidler, but the Blue stated yesterday (Tuesday) that it has to hear from

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Maude Adams Won't Quit; Scripts College Pageant

St. Louis, Sept. 21.

Although Maude Adams, for the past six years Professor of Dramatics at Stephens College, Mo., has reached the retirement age of 70, she'll carry on for a while.

James Madison Wood, prexy, said Miss Adams is preparing two or three plays for presentation and has written a pageant depicting the history of the college, which she also will direct.

Kern-Harburg Russian Tune Nixed for Radio Airing by Ad Agencies

'And Russia Is Her Name,' tune written by Jerome Kern and E. Y. Harburg and slated for production scene in Metro's 'Song of Russia,' has been stymied by some of the major ad agencies. The song has been turned down for radio because 'it is objectionable to their sponsor.'

Specifically, one agency noted that they did an all-Russian program and received plenty of fan mail wanting to know what about the other foreign countries such as Poland, etc. Consequently, when 'Russia' came along their sponsors nixed the song. However, in other cases, song was turned down because of fear of offending sponsors.

Same thing took place last year with 'And Still the Volga Flows,' put out by Am-Rus Music.

Proper Teaming

Directly primed for racial amity is 'Did You Mean It, Mr. Lincoln?', new ballad by Duke Ellington with lyrics by Otto Harbach.

Jack Robbins deliberately brought show librettist Harbach together with the Duke in order to give stature to the song.

Social Disease Rise Among Soldiers Puts Pitt Cafes on Spot

Pittsburgh, Sept. 21.

Flock of local cafes and niteries are on the spot again, and licensees were warned last week that stern action will be used if necessary by military and civil authorities against booze dispensers found to be contact points of military personnel with venereal diseases. Warning followed the announcement that venereal diseases among service men in this district had increased more than 50% in first six months of year.

Several places, chiefly in the no-

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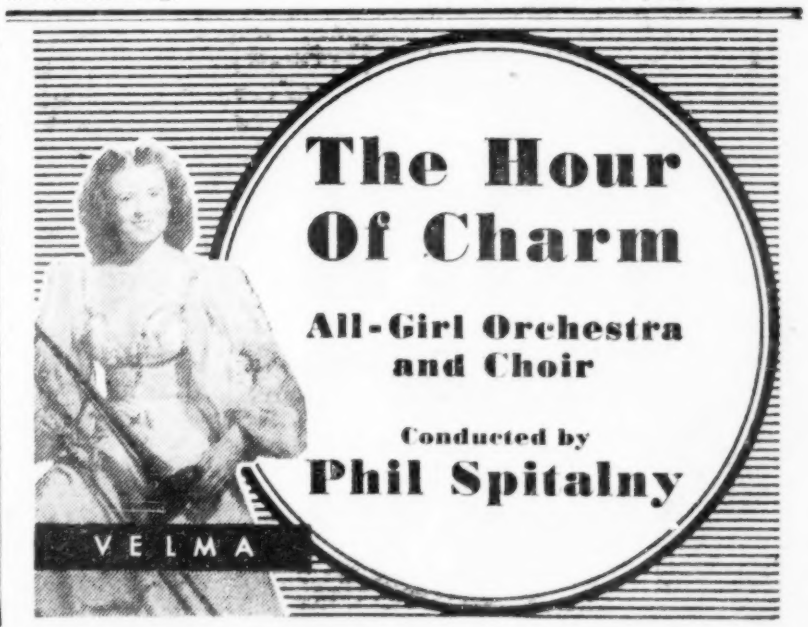

'I-Don't-Care' Attitude of Cinema's Budding Stars Riles Radio Producers

Hollywood, Sept. 21.

Film stars-in-the-making, whose paychecks for a few minutes in front of a mike would make a bank president wince, have had the law laid down to them for messy handling of their guesting assignments. Several agency producers, who for obvious reasons must go unnamed, gave vent to their feelings and told off their agents. Either they toe the line like radio stock players or else they'll get the 'no go' sign around town.

Most objectionable of the cinema near-greats, say the agency directors, are those who are coming along (thanks to the war) and feeling their importance. They are accused of sluffing off guest shots, reading the script only when they have to and generally giving off the impression they're doing the studio a favor by helping exploit their latest picture. If that weren't bad enough, complain the producers, they rarely show up for rehearsals on time and their general attitude militates against a decent performance. One Susie-come-lately was pegged as challenging to get a good performance out of her.

Agency men hasten to exonerate the top layer of stars and those who have had stage experience. Biggest headache is with the youngsters whose ego has been inflated by starring status and coddling by studios. If their agents can't swing them into line the agency men will lay their plaint before the studio bosses, who full well realize the

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Grauman to Enshrine Film Stars in Wax For Tourist Trade

Hollywood, Sept. 21.

Motion picture stars, standing still in wax, like frozen drama, is Sid Grauman's idea of a form of entertainment new to Hollywood blvd., where he is taking a lease on a three-story building to enshrine the glorified figures of film history in a museum for present and future generations to see.

Wax personalities are nothing new to Grauman, who had figures of all the reigning stars of the early 20's and used them as plugs for his prologs at the Metropolitan, Million Dollar, Egyptian and Chinese theatres. His new idea is to make about

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METRO'S CAFE CHIRPER

Wes Howard, singer at the Famous Door, N. Y. nitery, has been signed by Metro.

He leaves Friday (24) for the Coast, booked by Moe Gale.

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Bravos for Schnoz

Hollywood, Sept. 21.

Jimmy Durante, like all comics, wanted to go tragic and got his chance in 'Two Sisters and a Sailor' at Metro. In prose and song he played a broken-down vaude star telling about the days when he was up in lights.

When he finished his chore the boys on the set gave him an ovation, something they seldom do for an ordinary actor.

Moss Hart Out of Hosp; His Army Air Show Finally Set on B'way

Moss Hart, after checking in at Doctor's hospital, N. Y., for a week-end rest cure following several months of arduous work whipping his Army Air Force show into shape, buckled down to the manifold and intricate production problems Monday (20) which will probably be one of the most ambitious ventures yet attempted on Broadway.

Following a Broadway housing snag which looked as though, even though not yet in rehearsal stage, the show would have to stay on the road for an indefinite period, Hart and military attaches of the Army Air Corps concluded negotiations with Lee Shubert on Monday (20) whereby the production will go into the 44th Street theatre, N. Y. The Broadway opening has been set for Nov. 18, although it was the original intention to bring in the show Thanksgiving week after a two-week Boston tryout starting Nov. 1, followed by a week in Washington. The

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MEMORIAL PLANNED FOR LESLIE HOWARD

London, Sept. 10.

Sir Walter Monckton, King's counsel, is chairman of a committee to raise a memorial to the late Leslie Howard. Fund will come from collections in picture houses during run of Howard's last film, 'The Lamp Still Burns,' and will be used to provide post-graduate scholarships for nurses at the Royal College of Nurses.

Premiere of the film, which goes into Leicester Square theatre next month, will be for the London hospital, in which Howard took a large interest.

Todd Drops 'Catherine' For New Mae West Script

Mike Todd likes another play which Mae West has written with a collaborator, and is dropping 'Catherine Was Great' in favor of the new script, titled 'Men in M yLife.' Otherwise, his plans to star her on Broadway remain as is.

This is the show which follows 'Mexican Hayride,' Cole Porter-Dorothy and Herbert Felds musical slated for the Imperial, N. Y., shortly after Jan. 1. Meantime, Todd's first of the three productions for 1943-44, 'Naked Genius,' comes into the Plymouth, N. Y., Oct. 11 or 18, depending on its rewrite, shifting to Baltimore for further break-in after its Boston opening last week.

A. J. Balaban Guiding His Daughters' Careers on QT

Madeleine & Cheri, who have been dipping in and out of La Vie Parisienne, class N. Y. bistro, are not as Frenchy as their repertoire and names suggest. They are respectively Cherry Blossom and Ida Joy, teen-age daughters of A. J. Balaban, the veteran showman, and respectively they sing and play the piano. Latter, in fact, has given concert recitals.

Since they have manifested professional leanings, the showman is letting them feel their own way although, presumably, also assisting with some expert cues on proper showmanship.

Long domiciled in Switzerland and France, where the Balabans made their home for over 10 years, the girls' polished French passes them off as non-Americans until a denouement song in both languages.

Now in Its 65th Week
KEN MURRAY
"Blackouts of 1943"
El Capitan Theatre, H'wood, Calif.

"No comedian in my 45 years of show biz ever got so many laughs in one show as Ken Murray. He is the funniest man on earth. Could make a mule laugh, as McIntyre and Heath once said."
W. C. Fields.

Revival Day On Stage and Screen

Broadway's 'era of nostalgia' which has set in motion a record number of stage revivals for the '43-44 season, is also transfering itself to the road and the screen as well. Coast studios, cued by lack of new scripts and increasing public desire for escapist entertainment (factors also involved in the Broadway revival boom), are rushing through a number of reissues.

Vogue for operettas, as reflected in the smash b.o. reaction to 'The Merry Widow' at the Majestic, N. Y., and the long-running 'Rosalinda' ('Der Fledermaus') production at the Imperial, N. Y., applies similarly to the road today, with a second company of 'Widow' to be set soon; an English 'Fledermaus' version

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New Coward Tune Flayed In England for Tolerant Attitude Toward Germans

New song written by Noel Coward, 'Don't Let's Be Beastly to the Germans,' has stirred up a tempest in England, the Associated Press reported over the weekend under a London dateline. Song, which created the controversy following its broadcast by BBC, has resulted in a flood of letters to newspapers, and is being argued in cafes, hotel lobbies and in homes, said the AP.

Epitomizing the reaction of Englanders to the tune was a letter in

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8 MOSCOW THEATRES TO RESUME AFTER 22 MOS.

Washington, Sept. 21.

Eight Moscow theatres—the Kamerny, the Moscow Soviet, the Theatre of Satire, Theatre of the Revolution, Musical Comedy Theatre, Jewish Theatre, Central Children's Theatre and the Theatre for Young Spectators—return shortly to that city after an absence of 22 months, the Soviet Embassy here reveals.

After they were evacuated, when the Nazis threatened to take the city in 1941, the players appeared before audiences in towns, factories and on collective farms in the Urals, Siberia and central Asia. They also played to soldiers along the battle fronts.

Geo. Backer Slated As Sherwood OWI Aide

Washington, Sept. 21.

George Backer, former publisher of the New York Post, has been okayed here for overseas service for OWI. Backer is slated for Cairo, where he will be top Robert Sherwood aide, according to reports.

Tristram Coffin, former Indiana newspaperman, who's been special assistant to Elmer Davis and more recently special assistant to Palmer Hoyt, head of the OWI domestic branch, has turned in his resignation to become Washington correspondent for CBS.

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 22.

The ink will be dry any day now on Harry Cohn's signature for the screen rights to 'Kiss and Tell,' with George Abbott included in the deal under a terrific setup....Dennis King, who hasn't made a picture since he was a 'Vagabond King' 13 years ago, makes a return bow as the Rev. Duke in Warners' latest revival of 'Outward Bound'...and if Edmund Gwenn can be borrowed from Metro, he'll be the bartender, Scrubby... Conrad Veidt's widow, Lily, is learning the agency business via the Mike Levee office...memo to Howard Dietz: if you are flying out here to persuade Marlene Dietrich to star in a musical version of 'Rain,' be sure you bring along the completed script, score and lyrics...while Ad Schulberg remains here to become a grandma in Oct. (courtesy of her daughter, Sonia), Eddie Chodorov has leased her N. Y. apartment at 277 Park ave... his new play for Max Gordon, incidentally, is said to have "social significance"...add Jessica Tandy, Turin Bey and Carleton Young as latest testees for 'Dragon Seed' (Metro)...only available players who haven't tested so far are Chinese...they'd be too true to type.

Seen But Not Heard

When 'And Now Tomorrow' goes before the cameras at Paramount, it will feature one of the most novel stunts ever seen on the screen.

Loretta Young, who plays the starring role in Rachel Field's posthumous novel, enacts the part of a deaf girl, and in those sequences when she can't hear the characters around her, neither will the audience. The screen will be silent except for the musical background so that when she does finally hear for the first time, the audience will share the same dramatic excitement.

Now, if some other companies only followed this device for all banal dialogue, what a happy prospect that would be!

Lowdown on Higher-Ups

Richard Watts, Jr.'s favorite ingenue, Mary Hay Barthelmess, has joined the WAVES...Marcia Davenport, accompanied by Carol Hill (Mrs. Carl Brandt) checks in at Metro to discuss the adaptation of her best seller, 'Valley of Decision'...it's no more 'Early to Bed' for Angela Green, but early to Warner Bros....Hume Cronyn, whose MGM acting contract permits him to freelance as a writer, has just sold an original to RKO, tagged, 'Angel of Miami'...no, the 'angel' doesn't refer to Howard Cullman, Tommy Manville or Zorina, but to a schooner!...immediately upon completion of his Hollywood emoting, 'umbriago,' Jimmie Durante heads east for a return engagement at the Copacobana...Sophie Tucker is already pencilled in for Feb. 10...because Tallulah Bankhead calls everyone within hearing distance 'darling,' Alfred Hitchcock has incorporated it into the script and everyone in the 'Lifeboat' with her is now hailed by that term of endearment, including Bill Bendix...with the shortage of dance directors on Broadway, Danny Dare and Leroy Prinz are being deluged with offers...Judy Parrish, now in retirement, awaiting the arrival of her first born, is utilizing her leisure by writing a play, which she describes as a Noel Coward 'Claudia'...says she was inspired to write it when her husband, John Harvey' brought home his biographical sheet, exposed by 20th-Fox and she saw herself listed as 'wife—inactive'...weekend departures include Mrs. John Boles, Bubbles Schinasi and Anne Shirley.

Hollywood Via Uncle Sam

Charles Laughton went to a dress rehearsal of the Lockheed employees in 'Jason,' opening at the Beaux Arts theatre (17) and was so excited by the presentation that he wired Samson Raphaelson for permission to play the title role in a Coast production.

Amusing fact about these Lockheed employees, is that ever since Robert Lewis first introduced them in 'Eve of St. Mark,' all the unemployed actors around town are joining the Graveyard Shift, as their big opportunity to be seen by the local talent scouts. Buddy Jarus has already been grabbed by Columbia.

Fay's Gags Calm 'Laugh' Audience During Fire; 1,400 Make Quiet Exit

Matinee performance of Paul Small and Fred Finklehoffe's 'Laugh Time,' at the Shubert, New York, on Sunday (19) was called off 30 minutes after it started when fire that broke out in a small room in Shubert building, adjoining the theatre. Comedian Frank Fay, co-starring with Bert Wheeler in 'Time,' had just appeared on stage after colored tapsters, Buck and Bubbles, had bowed off, when smoke curled into theatre from a door adjoining the second balcony to the left of the stage.

Fay ad-libbed for 20 minutes and soon had the restless audience laughing. Finally, at the order of the fire department, Fay asked the 1,400 patrons to leave quietly. They did, in orderly manner. 'Time' resumed Sunday night.

METRO BANKROLLING J. C. WILSON'S LEGITS

Metro has entered into a play-producing arrangement with John C. Wilson under terms of which Wilson will select and stage scripts to be financed by the picture company. Wilson, currently represented on Broadway by Noel Coward's 'Blithe Spirit,' has produced such other Coward plays as 'Tonight at 8:30,' 'Point Valaine' and 'Design for Living,' also two Lunt-Fontanne plays, 'Idiot's Delight' and 'Amphytrion 38,' in association with the Theatre Guild, and numerous other productions both here and in London.

He spent the summer at the M-G-M studios in California, where details of the present agreement were worked out.

BACK THE ATTACK!
BUY EXTRA BONDS!

Metro Stars To Bolster N. Y. Cap

With the Paramount, Strand, Roxy and Capitol theatres in New York sharply bidding for talent and name bands, competition for important live marquee values has become so pronounced that the Metro studio is reported planning to step in to further bolster its major New York showcase by booking some of the top M-G stars into the theatre.

Understood that Louis B. Mayer, who left N. Y. for the Coast last Wednesday (15), may suggest personal appearances at the Capitol for some of the most expensive stars on the Metro roster, with special attention now being given to the Christmas week booking.

Such a move, paralleling 20th-Fox policy at the Roxy, with studio feeding stars to the theatre, indicates more flexible spending for talent at the Capitol. With Jimmy Dorsey at the Roxy and brother Tommy at the Paramount during Christmas week, plan is to equal or top both of the latter houses with one or more Hollywood stars.

Roxy, meantime, has booked Bert Lahr at $3,500 weekly, topping the Strand bid of around $2,500. Lahr, with Paul Haakon and Patricia Bowman, is scheduled to follow the current stage lineup. Capitol has booked 'Truth and Consequences' radio show which Roxy passed up when $7,500 weekly was asked. Roxy theatre paid $4,000 weekly for 'Truth and Consequences' when booking the turn originally.

Roxy also has deal pending for a Cafe Society unit, at $8,500 weekly, composed of performers who have appeared at the Uptown and Downtown niteries at various times. Reported that package show would include Hazel Scott, Golden Gate Quartet, Georgia Gibbs, Kraft Sisters, the Teddy Wilson band and a comedy turn to be decided on.

Sime Silverman

1873-1933

SIME would have said, "Aw stick it back in the obit department—for the record."

But Sime isn't here now to mark with his stubby pencil where "Variety" copy is to run. And his boys think he rates editorial-page position. In this sheet or any other, when the biggest, bravest heart on Broadway stopped, it was a big story. Show business knows that. And "Variety" has always been edited for show business.

Sime was often urged to run departments appealing to non-pro readers. He always turned down the idea. He was afraid the staff would start writing up to outsiders and lose their trade touch. He thought that when villagers started to understand "Variety" then show people wouldn't. Show people always understood Sime. He advised them, he panned them, he slipped them the lowdown, and they always understood him.

When "Variety's" slang influenced the language of a nation, that wasn't Sime's intent. It was because he made "Variety" so vital and so penetrating that laymen read it, and thus they picked up the terms of the trade which so fascinated them that high-brow sheets did nipups over what, in this case, was just everyday colloquial Broadwayese.

The most sentimental Old Boy that ever lived, Sime didn't go for flowery, fulsom blurbs. So there will be none here. "Variety," as a reporter and reviewer, is familiar with the effective value of eulogiums, orations and eloquent curtain speeches. They have put over many an act. But this isn't an act. This is still inside stuff to the profession.

The "Variety" boys are doing their blubbering and crying among themselves. What and how they are suffering is of minor interest to the readers. They are mourning a loss that even Sime's audience can't understand.

But that's strictly private and will stay that way.

What they can share with their world and his is this:

The stage and the screen and the air have lost their chief mouthpiece, their voice of authority speaking from its heart of loyal love and its head of wisdom and vision.

American journalism has lost a rugged soul which, confined by the limited horizon of a specialized field, has left a historic influence on all newspaper publication by courage, indomitable consistency, straight-shooting independence which never hesitated before the temptations of gain, popularity, fear or favor.

Show business has lost its square-shouldered, silver-haired big brother, the monosyllabic, outspoken, Broadway-wise gruff guy who did his soft deeds in the dark and his hard duties where all could see.

The world has lost a genius who became and remained unique and extraordinary around the globe, who commanded the admiration of those who were with him, those who were against him, and those who didn't know what he was all about.

His pals have lost their pal.

"Variety" has lost its skipper; but the "Variety" crew, raised by him and with him, idolizing his memory and inoculated with his philosophy, will carry on in the tradition which was Sime.

He didn't live long enough. But he lived long enough for that.

He lived long enough to perpetuate the spirit of frankness without rancor, positive opinion without personal prejudice, sacred fidelity to the trade without near-sighted illusions about its weaknesses, fanatical faith in the truth without puny reservations of expediency, a hot hatred for inspired propaganda and a cold contempt for keyhole scandal.

He lived long enough to convert a hostile field of egotistical and jealous units to a consciousness of power and purpose greater than the single, isolated self-seeking of the individual—to a realization that all competitive factors and all economic enemies are interdependent and are lost when they unbalance the industry each in pursuit of personal acquisitiveness.

He lived long enough to plant in the world at large the revelation that show business is a huge, important, bed-rocked institution, integral to the healthy body of the nation, essential to the morale of the people—not a fly-by-night conglomeration of mountebanks, gyps, freaks and short-changers.

He lived long enough to outlive the era of theatrical sheets which peddled puffs, gouged the unfortunates who slipped or who couldn't get enough toehold to slip, pandered to the psychological vanity of ambitious weaklings or pompous potentates.

He lived long enough to create and leave behind, out of nothing, a newspaper which floats its banner in every land, which is the modern acknowledged herald of an ancient art.

He lived long enough to have Hollywood and Broadway, which he fought and which fought him, bow their heads in lamentation over his passing.

He lived long enough to see and deplore the bitter fruits of many wild growths against which he counseled and campaigned through years when his motives were maligned and his judgment was rejected.

He lived long enough to say what he meant, take the consequences, and leave a million friends.

"Variety" will build no monument to Sime. Sime built "Variety" and "Variety" is his monument.

It will always be Sime's sheet.

His boys didn't work for him; they worked with him. They believed in him. He was their idol. They are still his boys. They hear him and they see him every minute.

They hear his curt, staccato orders, his quick, incisive decisions. They see his contagious smile, the smile that usually came at the end of the day—and the day, ended anywhere from sundown to sunrise.

They see him with his white, soft-collared shirt a bit rumpled, the perennial bow-tie slightly screwy, lighting the Philip Morris cigarets one after the other, tilting forward in his chair with his thick, short pencil poised over copy from the Harlem cabarets or cable from Egypt, or running down columns of moist galley-proofs from Chatter to Page 1 hot stuff.

They hear him grunt an instruction and lay down a policy—orders to the fellows who worked in their specialty lines and played them up without his mellow and mature understanding that it was all part of a great whole-show business.

They see him cut their stories—for brevity; brevity was one of his passions. They see him change their phraseology—for simplicity; simplicity was one of his manias. They see him streak his lightning pencil through single words—adjectives; adjectives were one of his pet aversions.

They see him read their notices and their news-reports and pass them—pass them with only such editorial revisions as are the style of "Variety". For Sime never changed a line of one of his reporter's or reviewer's opinions any more than he ever suggested a word that they should write or omit, or an attitude they should take or avoid.

They see him write a head—the heads which only Sime could originate, but which the "Variety" boys can write now with rapid fluency; a head that tells the story and tells it in the language of the trade.

They see him downtown, in the printing plant, as they make up the edition against the Tuesday night deadline—grading the news and the combinations of news with the trend of show business, in the relative importance of affairs as they now obtain—pictures, radio, music, vaudeville, legit, chatter, outdoors, obituary. Obituary last.

Sime treated that department as he treated the others—as news.

And he always held that the opening of a show was more interesting and important reading than its closing.

He never gave rave notices to the ones that had closed, no matter how long they had run or how mighty had been their triumphs.

When we got the grand idea of starting the "Times Square Daily," which cost Sime a fortune and all of us a tremendous lot of work and grief, he used to call it "the world's worst daily," and he wound it up without a squawk or a sigh.

When we all chipped in and bought the "Clipper" and tried to make it an outdoor show-business rag, and dropped about a hundred G's, Sime paid us all off every nickel that we had put in; he always shared his hits with us but would never let us share his flops. Well, he closed that one without any ceremonies or afterpieces, too.

So we feel that we don't have to brush up the adjectives he cut out of our copy to touch up his last notice. We feel we don't have to spread this all over "Variety" and violate his love of brevity.

We bring it forward in the paper to the editorial page—and he would probably have ordered it back where he'd think it belongs.

But Sime never could believe that he, himself, was news.

Having read the wires that poured in, having talked to the hundreds who called on the local and long distance phones when the first word of our bereavement was whispered in New York and Hollywood, having spoken to the many who were shocked and stunned and staggered by the blow—we know that he is news.

The boys of "Variety" have written shiploads of news, printed with oceans of ink. News is news and they have been trained to be clinical in their professional handling of it.

They want to be, even here and now. It's hard, but Sime taught them to do it that way.

They see him and they hear him. That is "Variety's" business and theirs.

But they feel him, too. And that is only Sime's and theirs.

They feel the kindly pat of his hand on their shoulders; they feel its strong, warm clasp in theirs. They feel the radiant glow of his inimitable smile, which was reserved only for his pals.

They feel him in their own "Variety" way.

The only way they'll ever show that to any but each other will be to get out "Variety" as nearly like they think Sime would get it out as their intimate schooling under him and their intense affection for him will let them.

Jack Lait.

Reprinted from Variety, issue Sept. 26, 1933

Star Cavalcade Hits $1,010,500,000 In Bond Sales; Chi Tops All Cities

Hollywood Bond Cavalcade has topped the billion dollar mark in bond sales, total of $1,010,500,000 being reported up to yesterday (Tues).

Attendance at the Keil Auditorium in St. Louis last Saturday was over 14,000, or 4,200 above house capacity, with over $33,000,000 in bonds sold for the single engagement. In New Orleans last Monday (20) the Cavalcade sold $39,500,000 in bonds.

Sale of War Bonds by the Cavalcade in Chicago, estimated at $250,000,000, is the highest so far recorded for the stars, with this figure likely to remain the highest for the tour. Boston previously held the record at $200,000,000.

Chicago Cavalcade appeared at Soldier's Field, where attendance was reported at 130,000. Boston Garden capacity is only around 24,000 while Madison Square Garden, N. Y. capacity is around 19,000.

Cottonbowl Stadium, Dallas, meantime, has been reported sold out for several days, with bond sales of $40,000,000 already reported. Final figures have not yet been estimated for the Dallas appearance yesterday (Tues). Cavalcade winds up its tour in Los Angeles Sept. 27.

$71,127,414 in St. Louis

St. Louis, Sept. 21.

An SRO mob of 10,000 was attracted by the Hollywood Bond Cavalcade to the Henry W. Kiel Auditorium Saturday (18) after the galaxy of screen stars paraded in

(Continued on page 20)

Hub's Mayor Turns Actor At Preem of New Canteen

Boston, Sept. 21.

Boston's Stage Door Canteen, newest addition to the Theatre Wing's fold, made its debut on Thurs. (16), getting its teeoff over the broadcast 'Stage Door Canteen' program. More than 800 service men were fed and entertained.

Hub's Canteen was officially hosted by Gertrude Lawrence, while Helen Menken handled the radio hookup. Big-name guests were Gov. Leverett Saltonstall of Mass., who gagged as 'Myles Standish' in radio skit; Joan Blondell, and Gypsy Rose Lee, here with 'Naked Genius;' Violet Heming, Walter Gilbert and Betty Anne Nyman of 'Kiss and Tell' company; Sonny Tufts, and other vaude, radio and nitery entertainers.

Site occupies two floors of Copley block, top-side being the main spot with dance floor, stage, sandwich bar, etc. Lower floor contains kitchen, offices, etc.

Mrs. Malcolm Bradley French is active director of the Canteen and its principal instigator, with Marjorie Mills, Herald columnist, shouldering the headachy food committee burden. Whole town is organized to handle assignments; even drama departments of local press taking on 'greeter' functions on regular shifts.

No worry for lack of name talent either. Vaude acts, name bands, nitery entertainers are always on tap.

$353,000 Rustled Up By Celebs in Westport

Westport, Conn., Sept. 21.

Under chairmanship of John Cecil Holm, the war bond show staged at the Fine Arts theatre in this town of 8,500 population last Friday (17) recorded $353,000 in war Bond sales.

Those appearing in the presentation included Clifton Fadiman, Mary Margaret McBride, James Melton, Richard Rodgers, Allen Jenkins, William Lynn, Colonel Stoopnagle, Helen Olheim, Virginia French, Barry Oliver, Gus Edson, Franklin P. Adams, Elinor French, Paul Webb, Wood Cowan, Sigmund Spaeth, Frederick C. Painton, William Morrell and Beverly Bayne.

Julian Street, U. S. Treasury aide, is planning a tour for a similar lineup of celebs to sell bonds in war centers.

During performance request for Melton to sing was sold for $5,000 while Rodgers played his own compositions. Pound of butter brought $1,000; case of bourbon, $2,000; a six-pound steak, $525; a copy of 'Under Cover' signed by John Roy Carlson, plus the author's real tag sold for $5,000; Deanna Durbin blouse, worn in 'Hers to Hold,' went for $500; $100 was paid in bonds for a live goat.

Labor's War Rally

All theatrical unions are presenting a pageant at Madison Square Garden, N. Y., Nov. 9 to raise funds for the Labor War Chest.

Proceeds are to be turned over to various wartime charities.

Sherman All Wrong, Sez Sarge, Millionth At H'wood Canteen

Hollywood, Sept. 21.

Nothing like that had ever happened to Top Sergeant Carl Bell since the time he left his home town, Rising Star, Tex., and poined the Army. After 11 years of travel and fighting in distant places, the sarge walked into the Hollywood Canteen and was attacked without notice by a barrage of kisses, flashlights and whatnot, which caused him to surrender unconditionally. He was stunned by the first shot, a kiss by Marlene Dietrich, and after that he said: 'If this is war, I don't care how long it lasts.'

Marlene turned the prisoner over to Ginny Simms, Deanna Durbin and other glamorous captors and dragged up to the stage, where he was asked a lot of questions by Eddie Cantor and serenaded by Xavier Cugat and Harry James while the newsreel boys exploded lights under his nose.

As time went by, Sergt. Bell learned that he was the 1,000,000th service man to pass through the portals of the Hollywood Canteen. 'In my 11 years in the Army,' he said, 'this is the first time I have ever been wounded by a barrage of lipstick.' He has three other wound stripes, not so enjoyable.

U. S. Film Shorts Will Aid Canadian War Loan

At the request of the Canadian Government, the Hollywood division of the War Activities Committee has prepared a series of film shorts to be used in Canada's Fifth War Loan campaign Oct. 18-Nov. 6.

Those appearing in the shorts are Bing Crosby, Mary Pickford, Frank Morgan and Michele Morgan. The Pickford short, made in World War 1, will be given an up-to-date commentary. Miss Morgan's appeal will be in French.

Back the Attack! Buy Extra Bonds!

N. Y. NEWSPAPERMEN SELL PLENTY BONDS

New York daily newspaper and syndicated columnists during the past week jumped into the war bond campaign to ring up an impressive total in sales.

Daily News group, via station WABC broadcast last Friday (17) got $9,000,000 in one single sale to the U. S. Rubber company. Antoinette Donnelly, News beauty and fashion columnist launched program at 11 a.m., Ed Sullivan appeared from 11:15 to 11:30 p.m., while Danton Walker wound up the show from 12:05 to 12:30 a.m.

Show staged at the Stork Club last Monday (20) night, aired over CBS, held Walter Winchell, Nick Kenny, Lee Mortimer, Willie Howard, Milton Berle, Bert Wheeler, Conrad Nagel, Ann Rutherford and Jeanne Cagney. Among big bond sales reported was one of $50,000 to Mike Todd. Winchell also sold bonds via phone following his usual Sunday night (19) broadcast over the Blue network. Stork's total gross was $900,000.

Dorothy Kilgallen, Journal American columnist, staged her bond selling drive at Leon & Eddie's, Sunday (18), airing the show over WABC.

N. Y. Newspaper Night was presented at the Victory Centre on 50th Street last night (Tuesday). In charge of the program were N. S. MacNeish, business manager of the N. Y. World-Telegram, Harold Hall, Times, and Roy Hollis of the News.

Stanley Frank of the N. Y. Post was scheduled to present Barney Ross, Jim Braddock and other prominent sports names. Stanley Walker was slated to interview Branch Rickey while cartoonists Burris Jenkins, Soglow, Rube Goldberg and Robert Ripley were set to sketch the performance. Dick Stabile orch, Ella Fitzgerald and cast of 'Early to Bed' booked for the program.

Uncle Sam's Callboard

Sullivan's Invasion Shots

Neil Sullivan, Pathe newsreel cameraman who was one of U. S. photographers representing the five American reels on war coverage, was in on the invasion of Italy and lost much equipment because of the fierce action.

Cable received in N. Y. reported that Sullivan had a tough time and lost all personal belongings and much film stock during the action.

Bernie Bozzone, manager 20th-Fox service department for five years, Navy.

More Kudos for Bob Hope

From 'Somewhere in North Africa,' where he's stationed as a corporal with the Signal Corps, Stuart Goldblatt, son of Harold M. Goldblatt, N. Y. theatrical attorney, writes home of the 'shot in the arm' the Bob Hope troupe proved to the fighting Yanks.

Goldblatt also has a second son in the service, Joel, a sergeant in Radio Intelligence, stationed at Ft. Lewis, Wash.

Sidney Kingsley's Lieutenantcy

Sidney Kingsley, playwright-husband of actress, Madge Evans, assigned to active duty as a lieutenant. Kingsley had been a sergeant, but resigned from the Army to accept the commission.

Cal Tinney Goes In

Philadelphia, Sept. 21.

Cal Tinney, radio commentator and newspaper columnist, reports to the Army Air Force as a buck private Sept. 27.

Married, 35 and the father of four, Tinney Waived his 3-A classification so he could be inducted. He expects to be assigned to the psychological division of the Air Corps with probable service in the Far Eastern war theatre.

Lazar, Landis Upped by Army

It's now First Lt. Irving Lazar and First Lt. Benjamin Landis, both of the Army Air Forces. Former is production manager for the new Moss Hart Air Force show, while the latter is his assistant.

Promotions for the two came through last week.

Buddy Clarke Inducted

Buddy Clarke, singer, has been inducted by the Army, and reports for service in two weeks. He went through a physical last week and received the usual three-week furlough.

Clarke became a father recently. He has another child from a previous marriage.

There They Go

Hollywood, Sept. 21.

Morton Thompson, studio press agent, Army.

Carl Saxe, screen actor, Army Air Force.

Scottie Bush, film research worker, Marine Corps, women's division.

BACK THE ATTACK!
BUY EXTRA BONDS!

Buzzell's Bum Gam

Eddie Buzzell, director of the Hollywood Bond Cavalcade, will continue the tour with crutches and a wheel chair.

Buzzell tore a tendon in his right leg last Friday (17) in Minneapolis while running backstage.

War Dept. Directive To Step Up All-Soldier Shows in U. S. Camps

In a sweeping directive issued by the top command of the Army Service Forces and which may alter the status of thousands from show biz currently in the armed forces, notice went out from the War Dept. in Washington last week to commanding officers in camps throughout the United States calling on them to initiate a stepped-up camp entertainment program.

The directive is the first to be issued by top-ranking War Dept. biggies and, in effect, marks the first official recognition by the nation's military command of the vital role that the camp-sponsored shows are playing as a morale hypo among the men in uniform. Previously, such official recognition came from the Special Services Division but, in this case, is superseded by 'front office' orders.

The directive, sent out by Major Gen. Styer on behalf of the Assistant Chief of Staff, U. S. War Dept., apprises the various commands of the nation's camps of the curtailments in the USO-Camp Shows program, resulting from the dropping of the Red and White units and their merger into a Victory Circuit, with the latter's 30 smaller-sized units inaugurating their fall and winter tour last Monday (20). It also called attention to the drain on professional talent because of the draft inroads and emphasized the fact that henceforth the commanding officers will have to rely on talent developed within the camps in order to provide a maximum of entertainment.

The directive cites the availability of material for putting on the camp-sponsored shows which resulted from the three-day conference sponsored in N. Y. by the Second Service Command four months ago, when 150 enlisted men from camps within the Command were initiated in the rudiments of show business by a number of Broadway's top performers. A show biz manual stemming from the 'school' is now serving as a guide for camp-sponsored shows not only in the camps of the U. S. but throughout the world.

It's further reported that the War Dept. biggies fail to see eye-to-eye on the channeling of show biz professionals now in uniform into the various shows aimed at civilian presentation, such as the forthcoming Moss Hart Army Air Force Show, which will have a cast in excess of 300; 'The Army Play by Play,' etc., some contending that they've taken the cream of the talent out of the camps, where they're needed most for entertainment purposes.

The new directive, it's felt, will have the effect of keeping the men from show biz within camp bounds to expedite the Army's expanded plans for camp-sponsored presentations and may also possibly steer thousands of others destined for regular combat duty into the special services division to lend a helping hand.

Pfc. Norman Shore Gets D.F.C. for Bravery

Pfc. Norman Shore, formerly of the Warner theatre department at the homeoffice, has been given the Distinguished Flying Cross 'for extraordinary achievements while participating in aerial flights in the Pacific war zone.'

Citation further states that Shore has taken part in more than 50 air missions in combat territory.

Another former Warnerite, Paul Shapero, who was attached to the publicity department in N. Y., has been commissioned a second lieutenant following completion of a training course at Camp Davis, N. C. He reports to Camp Wallace, Tex., next week.

N.Y. to L.A.

Charlie Cantor.
Clifford Fischer.
Francis S. Harmon.
Frank Latimore.
Spyros Skouras.
Lou Smith.
Herman Starr.
Joan Tompkins.

28,000 From Pix Are in Uniform

Number of men from the motion picture industry who have joined the armed forces is now estimated at over 28,000, with new recruits swelling the film industry's contribution to the war effort continuously. While some stars have been mentioned in press dispatches, inclination of outstanding film names has been to avoid publicity while in the service.

The star in uniform, seeking to fraternize with his fellowmen in arms, on an equal footing, has found that the glare of the spotlight often creates or revives diffidence among other men in the ranks. It has been, from accounts, a difficult job for the stars to set associates at ease in their new surroundings, at first overwhelmed by close contact with world renowned personalities. A recent recruit in the armed forces, with wife and father both prominent in show business, is one of many who has pleaded that no reference should be made to him in any press material.

Nonetheless, emphasis on activities of film personalities in the armed forced occasionally comes through in general news coverage by daily newspapers and press associations.

More Prominents

Most prominently mentioned in recent months have been Capt. Clark Gable of the Army Air Force, for his participation in several bomber

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Treasury Cites Mature For 3d War Bond Pitch

Washington, Sept. 21.

Victor Mature, on special leave from the Coast Guard, is proving one of the biggest sensations of the Third War Bond Drive, according to Carlton Duffus, chief of special events for Treasury Dept.

Mature's personal appearances have been so successful that he has been granted an extended leave to go into Iowa, Illinois, Indiana, Pennsylvania and Michigan. Typical example is the following telegram to Mature from the management of a Bridgeport, Conn., war plant:

'We just thought you would like to know that since your appearance here, our war bond payroll deductions have doubled and the employees of our plant have purchased about $30,000 in extra bonds.'

Rudy Vallee bond tour has also been extended through cooperation of the Coast Guard. He plays Pennsylvania, Sept. 22-25; and goes up to New York Sept. 26 to Oct. 2. He'll wind up in Washington, night of Oct. 4, with a double midnight personal appearance. He will play special shows in both Loew's Capitol and Warner's Earle, moving from one house to the other. Admission will be to bond purchasers.

Airmada's $250,000,000

Washington, Sept. 21.

Third War Loan Airmada, carrying war heroes and film stars into many cities, has sold $250,000,000 of bonds to date, Treasury announced today.

Airmada consists of five Army and Navy transport planes, each visiting a different set of cities.

L.A. to N.Y.

Fred Ahlert.
Benny Baker.
Gene Buck.
J. J. Cohn.
Bob Colwell.
Wick Crider.
Fred Erdman.
Robert Fellows.
L. Wolfe Gilbert.
Herman Greenberg.
Radie Harris.
Karl Herzog.
Bob Hussey.
Danny Kaye.
Charles Koerner.
Fritz Lang.
Sigurd Larmon.
Ranald MacDougall.
Lee Marcus.
J. G. Mayer.
Pat O'Brien.
John Payne.
Walter Pidgeon.
John U. Reber.
Frank Sinatra.
Elliott Sullivan.
Deems Taylor.
C. W. Thornton.
Lana Turner.
Hal Wallis.
George Zachary.

CONTRACT REJECTIONS RISE

High Prices for Film Stories Leave Little Margin If B.O. Disappoints, Production Executives Emphasize

High cost of story material, owing to unbridled competition among major studios for screen rights to plays and books, is regarded among conservative film production execs as an unhealthy situation which will will make itself seriously felt in the event of any dip in rentals and box office receipts.

No large drop in grosses is anticipated in financial quarters, even when postwar readjustment factors are taken into calculations, but a dip of 5 to 10% is considered a possibility to be taken into account. However, where studios have paid record prices for material which is by no means certain to emerge as surefire picture fare, the decline in rentals in such individual instances may reach 40% below current levels.

Four or five expensive story properties in any single studio, backed with correspondingly high production values, may dislocate an entire season's revenue if the finished product fails to stand up due to the unwarranted enthusiasm for the story properties in the first place.

Aside from the outstanding books and plays, there are from 30 to 40 unsold literary properties which film studios would likely purchase for prices ranging from $5,000 to $15,000. Studios, however, do not wish to approach authors or agents directly because once any interest is shown the asking price automatically goes sky high.

Deal reported recently where an independent producer bought the film rights to a story for $1,000 and sold the property to a major studio for $25,000. Figured that if the studio had tried to buy the yarn directly from the author the price would have been much higher.

Thanks, Pal

Hollywood, Sept. 21.

Eddie Cantor will play himself in George Jessel's picture, 'The Dolly Sisters,' at 20th-Fox, and George Jessel will play himself in Eddie Cantor's picture, 'Show Business,' at RKO.

It is up to the boxoffice to decide whether they are friends or enemies.

Literary Minds Tackle Postwar Problems in L. A.

Los Angeles, Sept. 21.

Scribes from all over the world will meet on the L. A. campus of University of California in the United Nations Writers Congress, Oct. 1-3, for the purpose of mobilizing literary minds for the winning of the war and the reconstruction of the film, stage and journalism in the post-bellum days.

Meeting is sponsored jointly by Ralph Freud, representing the university, and Marc Connelly, representing the Hollywood Writers Mobilization. Among the subjects to be discussed by educators, writers and film, stage and newspaper executives are 'Nature of the Enemy,' 'Problems of Peace,' 'Minority Groups,' 'Pan-American Affairs,' 'Propaganda Analysis,' 'Indoctrination and Training Films,' 'Feature Films,' 'The Role of the Press,' 'Writers In Exile,' 'Creative Radio,' 'Radio and Television,' 'Song Writing and the War,' 'Humor and the War,' 'Material for the Armed Forces,' 'News Analysis and Broadcasting,' 'Short Wave Radio,' 'The Cartoon' and 'Documentary Films.'

Among the delegates from the film industry will be Walter Wanger, Y. Frank Freeman, Jack Warner and Darryl F. Zanuck. University will be represented by Dr. Robert Gordon Sproul, Dr. Gustave Arlt, Harry Hoijer, Franklin Fearing, Ralph Beals, Manuel P. Gonzales and Capt. Paul Perigord.

Ed Small, Geo. Abbott Talk Participation Deal for 'Kiss-Tell'

Edward Small is reported working out a deal with George Abbott and F. Hugh Herbert for film production of 'Kiss and Tell,' whereby Abbott would be given a producership status. A similar deal has also been submitted to Abbott by Columbia, from accounts.

Understood that negotiations for disposition of the screen rights to the play are under control of Abbott's tax experts.

Abbott, with bids from virtually every one of the major film companies, still has under consideration plan to form a company to produce the film and then resell the finished product to a major distributor.

Under the Small proposal such a method could still be employed while simultaneously providing Abbott with a readymade releasing deal through United Artists plus producer representation.

Understood, also, that such an arrangement would relieve Abbott of financing which Small would provide.

BIOFF MUST STAND TRIAL ON TAX RAP

Los Angeles, Sept. 21.

Move to take the Willie Bioff tax evasion case off the court calendar was denied by Federal Judge Ralph E. Jenney, who ordered the trial set for next March 7. On that date, the jurist declared, the case will either be tried or dismissed if such recommendation is made by the U. S. attorney in this district.

James Carper, assistant U. S. attorney, requested that the case be taken off the calendar, but Judge Jenney declared the defendant, now serving a prison term of 10 years for extortion, could be brought here to stand trial on charges of defrauding the Government of $100,000 in income taxes.

LES COWAN'S 'WORLD' NEARLY SET; % TERMS

Film deal for Theron Bamberger's 'Tomorrow the World' is virtually set with Lester Cowan, independent film producer, probably for UA release. Terms have to be worked out with Leah Salisbury, play agent.

Deal involves a down payment, the producer and authors, James Gow and Arnold d'Asseau, preferring a percentage of the grosses.

RADIO 'FAMILY' NOT CONGENIAL FOR PIX

Charles R. Rogers may postpone production of 'One Man's Family' owing to casting difficulties. Those members of the cast first considered for picture parts have been found unsuitable.

Rogers, as a result, is planning to place 'Song of the Open Road' into production as his first for United Artists release this season with 'Gaunt Woman' as his next.

121G Tax Lien on Flynn

Hollywood, Sept. 21.

Tax lien for $121,858 was slapped on Errol Flynn by Uncle Sam's revenooers.

Couldn't get together on settlement of disputed items, so the Government moved in.

DISTRIB DEMANDS STIFFER THIS YR.

Demand for higher terms this year than ever before and for percentage contracts, where accounts had previously been sold on a flat basis, is causing a record number of contract rejections throughout the country by the distributors.

The resistance of distributors has become so severe that some film salesmen are beginning to fear a return visit to exhibs who have signed a contract application and found it has been turned down.

With all terms generally higher than for the past season (1943-44) distribs are seeking to widen percentage coverage, not only through a larger number of pictures on a sharing basis, but also among accounts who in prior years have always bought film on a flat basis. The Big Five under the consent decree, which sell singly or in small blocks obtain the most percentage deals but this season, where other companies—other than the possible exception of Metro—are getting percentage deals, competitive companies are demanding the same. Pointed out that, forgetting Metro which alone has had percentage deals with many accounts, if other companies are breaking ice with flat buyers, and getting percentage for the first time, then it should go for all. Demands are being made along these lines, burning exhibitors who may have been willing to buy Metro on sharing terms

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Films Vie With Wall St. Money For Legit Shows

Major film companies are this season prepared to place bigger bankrolls than ever before into backing for legit shows but report that competition from non-professional sources is very sharp.

Wall Street and war industry coin is as plentiful as picture money. As a result, production toppers point out, there are more angels than vehicles and Hollywood is competing in a sellers' market for suitable material.

20th-Fox, of course, has deals with Jed Harris and Max Gordon. Paramount has invested coin in only one piece this season so far, 'One Touch of Venus,' the Mary Martin-Kenny Baker musical, but is reported angling for several other new legit productions.

All majors, with unusually heavy cash surpluses this year from production, distribution and theatre operation available, are looking to the play market as an investment outlet.

Dave Selznick's Protection Shot; Must Complete Film in 80 Days

David O. Selznick on Sept. 15 started production of 'Since You Went Away,' his first picture in four years, under an 80-day shooting schedule in order to deliver the production in time to retain his current owner-membership status in United Artists.

Under terms of pact with UA it is understood that Selznick was to go into production by October, 1943, and that his first film was to be brought in before the end of the year.

UA directors, in the event that the film was not delivered by the time specified, had the option, from accounts, of voting Selznick out of the company, though such action was considered unlikely if the producer had meantime started shooting.

Looks Like Life Job For Lew Stone at M-G

Hollywood, Sept. 21.

Like a supreme court justice, Lewis Stone seems to be in for life on the Metro lot as the jurist in the 'Andy Hardy' series.

After 19 years on the Culver City lot, Stone was handed a new contract calling for continued appearances as Mickey Rooney's dad and such other roles as he chooses to handle. He has played in 68 features during his stay at Metro, which began after a long stage career, starting 43 years ago.

BACK THE ATTACK!
BUY EXTRA BONDS

English Expansion Moves Loom As Big Worldwide Competitive Factor Vs. American Films; Study Situation

With England fully awake to the significance of motion pictures as a worldwide trade factor influencing all avenues of international commerce, developments are increasingly shaping up which pose a competitive threat to production, distribution and exhibition by major American companies, not only in England but in all parts of the world.

Failing to stimulate native production appreciably through quota laws and other methods, the approach which now suggests itself to British film trade leaders is via distribution and exhibition. Rumblings of movement in this direction has brought American film toppers scurrying from England and Hollywood for New York home office confabs while other U. S. execs are either already in England or planning trips shortly to study the situation at closer range.

In England, meantime, J. Arthur Rank has secured a dominant position in exhibition and now reaches out for distribution. Rank is reported offering to share cost of quota pictures on a 50-50 basis, also providing U. S. producers with facilities for production which are now difficult to obtain. As a condition,

(Continued on page 27)

No Bum Steer

Hollywood, Sept. 20.

So that Fred Allen won't beef too much about lack of beef here, Jack Haley presented him with a live calf on his arrival here for his picture chore.

Skouras Abroad Soon to Powwow With Rank on G-B

Spyros Skouras, 20th-Fox prexy, originally scheduled to leave for England last spring, is reported planning a trip this fall to iron out growing difficulties with J. Arthur Rank and to get first hand information on British production and distribution problems affecting all U. S. major companies.

Rank is understood currently endeavoring to secure the 49% interest which 20th-Fox holds in the Metropolitan & Bradford Trust which controls the Gaumont-British circuit. Though the 20th stock is nonvoting, Rank ostensibly seeks fuller control of the company through complete ownership.

Possibility that Skouras will discuss the proposals if he goes over, Larry Kent, executive assistant to the 20th prexy, may accompany him on the trip. Murray Silverstone, 20th foreign manager, is currently in England.

Others Going

Virtually every major company foreign sales manager likely will visit London in the next few months in the interest of bettering Anglo-American film relations. With John W. Hicks, Jr., Paramount's foreign sales chief, and Murray Silverstone, 20th-Fox foreign chief, already in England, Phil Reisman, RKO, and Joseph H. Seidelman, Universal foreign sales managers are reported as next likely to make the trek.

Additionally, it was reported this week that either Arthur Kelly, United Artists v.-p. in charge of foreign distribution, or Walter Gould, foreign manager, may make the trip. Max Milder, Warner Bros. managing director in Great Britain, is in the U. S. making a report on the British situation directly to the company toppers. Milder reports directly to the company president on British business, this market being handled separately from the remainder of Warners' foreign trade.

Goldwyn's $3,000,000 'North Star' Pic No 70% Super-Duper to RKO

Hollywood, Sept. 21.

Samuel Goldwyn and RKO are in a financial clinch about the relative values of 'North Star' and 'Gone With the Wind,' the latter of which was roadshown on a 70% basis, and made plenty of coin. Goldwyn insists on the same percentage, on the theory that he has spent $3,000,000 on 'North Star' and that its boxoffice returns will be sufficient to raise it into the super-duper class.

RKO officials are arguing that 'North Star' is a Russian subject with a political angle which might not meet the general approval of American film fans, particularly in the midwest sector, which is a long way from Moscow in miles and political theories.

Attending the huddles with Goldwyn are his vice-prexy, James Mulvey, and his sales advisor, Bill Heinemann. Talking it over from the RKO standpoint are Ned Depinet, Charles Koerner, Edward Alperson, Walter Branson and Harold Mirisch.

GRAD SEARS LINING UP MORE UA PRODUCERS

Grad Sears, v.p. in charge of distribution for United Artists, is currently on the Coast on several deals involving new independent producer releases for UA.

Understood that Sears was also ironing out final details for distribution of Harry Joe Brown's 'Knickerbocker Holiday' deal which has been inked.

Knick Starts His Holiday

Hollywood, Sept. 21.

Harry Joe Brown pulled the starting trigger on 'Knickerbocker Holiday,' his first task under his two-ply contract as producer-director for Producers Corp. of America.

Filming started on Samuel Goldwyn's lot with a cast headed by Nelson Eddy, Charles Coburn and Constance Dowling.

Tone a Heavy

Hollywood, Sept. 21.

Franchot Tone, who won the girl for numerous years, plays a felonious heavy for the first time in his screen career in 'Phantom Lady.'

Picture will be John Harrison's first job as associate producer at Universal.

11 Pix Grossed $5,512,000 For Music Hall Past Year, New High

The largest theatre in the world, Radio City Music Hall, N. Y., having had its most prosperous season through the 1942-43 film year, has set a record in the low number of pictures played and in gross business, a total of only 11 pictures having brought in $5,512,000 for the 52 weeks ended Sept. 8 when 'Mr. Lucky' completed a seven-week run.

Bettering by more than $2,000,000 some years the Hall has grossed such as $3,500,000 in 1935, the past season's figure will probably never be equalled, although with current times being outstanding at the film boxoffice, it could occur during the coming year. However, it's rather unlikely.

Buying product in the open market and booking with great care, Gus S. Eyssell, managing director of the Hall, has obtained product with unusual draught during the past year but has not gone to companies other than Metro, RKO, 20th-Fox and Columbia for supply.

The 11 pictures played on the year ended Sept. 8 establishes a record low for the theatre in its near 10-year history and is not ever expected to be topped, let alone equalled. The 11, and the number of weeks played, in the order booked, are 'Tales of Manhattan' (20th), 4 weeks; 'My Sister Eileen' (Col), 3; 'Once Upon a Honeymoon' (RKO), 3; 'You Were Never Lovelier' (Col), 2; 'Random Harvest' (M-G), 11; 'They Got Me Covered' (RKO), 2; 'Keeper of the Flame' (M-G), 4; 'Flight for Freedom' (RKO), 4; 'More the Merrier' (Col), 6; 'Youngest Profession' (M-G), 4, and 'Mr. Lucky' (RKO), 7.

1942 a Record

For calendar years, the best for the Hall was 1942, when the theatre got along on the lowest number of pictures it ever booked, having played 15, the gross drawn was $4,800,000, a figure which Eyssell hadn't expected to be able to topple. In 1941 the Hall played 26 pictures, grossing $4,200,000, also no slouch year though more product was required.

During the past season not only has the big Radio City theatre shelled out plenty in rentals to the distributors but, also, has put more money into its stageshows. Additionally, Eyssell and his associates have sought to vary pictures and s[illegible] in order to provide for a c[illegible] of pace. With respect to rentals, tops for all time is the more than $700,000 that went to Metro on two pictures that played the Hall, an average of $350,000 each. They were 'Random Harvest' during the past year and 'Mrs. Miniver' the prior season, latter having gone 10 weeks.

Currently playing 'So Proudly We Hail' (Par), Eyssell has closed a deal with Metro for 'Lassie Come Home,' which follows, and is negotiating with 20th-Fox for 'Jane Eyre' for a later date.

Eyssell, who retains 60% of the organization that started with the Hall on its opening in December, 1923, took over active operation of the house in 1942 following the death of W. G. Van Schmus, who had succeeded the late S. L. (Roxy) Rothafel several years before. However, Eyssell had been in charge of the Hall for some time prior to Van Schmus' death, latter having been ill for most of a year.

Eyssell holds the title of president of Radio City Music Hall Corp. as well as managing director of the theatres, and is also president of the Center Theatre Corp., operating the Center (legit), where also managing director. He is additionally on the board of Rockefeller Center. Eyssell was formerly for many years with the old Publix (Par) circuit in important managerial capacities.

Kazan Wants to Stick To Directing, Won't Act

20th-Fox has offered Elia Kazan, at present directing 'One Touch of Venus,' John Wildberg's show current in Boston, an acting part in 'The Purple Heart,' which Kazan has refused. According to Kazan's representative, William B. Fitelson, the director is dickering to handle 'Jacobowsky and the Colonel,' for the Theatre Guild.

Kazan is slated to direct John Bright's 'Over Here,' which the Shuberts are contemplating doing, also two plays for 20th-Fox.

Mary Beth's Woes

St. Louis, Sept. 21.

Because the U. S. Coast Guard has again refused to grant a leave to her fiance, Mary Beth Hughes, Hollywood film actress and a former native, has again postponed her wedding to Seaman Second Class Ted North, former screen player.

Last week, while visiting here, Miss Hughes said that last May 15 her wedding to North was deferred because he could not obtain a leave from the Coast Guard Training School at New London, Conn. Since then North has been transferred to the Coast Guard in Hollywood.

Par Execs to Submit Depositions in Suit Vs. Cooper, 3 Others

Notice for the taking of depositions from various Paramount executives in the Par suit against Joseph H. Cooper and three Colorado theatre corporations in which Par and Cooper are partnered, were filed during the past week.

Depositions are slated from Roger Clement, Par attorney, Sept. 22; Austin C. Keough, v.p. and general counsel, Sept. 23; Herbert Lazarus, former Par attorney now in the Army, Sept. 27; Y. Frank Freeman, v.p. over production at the studio, Sept. 28; Fred Morhhardt, comptroller, Sept. 29; Harry Wright, tax exec, Sept. 30; Henry Anderson, head of the insurance department, Oct. 1; Sam Dembow, Jr., v.p. of Par Theatre Service Corp., Oct. 4, and Barney Balaban, Oct. 5. Notice was also filed for a deposition in behalf of the late E. Paul Phillips, who was legal head of the theatre department.

In the action against Cooper, who, in turn, has also sued Par for damages of $250,000, Par alleges that Cooper has violated a partnership agreement and seeks restoration of stock interests which, it is claimed, Cooper wrongfully transferred to himself.

During the past week Cooper filed answer to this action, denying all allegations and claiming suit was not started within time limitations laid down by the Civil Practices Act of N. Y. State. Originally brought in Supreme court, it was transferred to the Federal court two weeks ago.

Last Thursday (16), when Cooper and his general manager from Lincoln, Neb., Joe Philipson, were to come up for examination before trial, Cooper entered a motion seeking to set aside the exam. Decision was reserved. At the same time Cooper's attorneys, O'Brien, Driscoll & Raftery, made an application to set aside the Colorado suit on the ground there had been improper service of summons.

Representing Par is the firm of Simpson, Thacher & Bartlett.

RKO'S PEAK OCT. LOAD, NINE TO GO

Hollywood, Sept. 21.

Nine pictures go into work on the RKO lot during October, heaviest production month of the year for that studio.

Bert Gilroy has two on his producing list, 'Mr. and Mrs. America' and a 'Rookie' film, still untitled. Others are 'Show Business,' 'Marine Raiders,' 'The Falcon in Texas,' 'Elizabeth Kenny,' 'Good Luck Johnny Coke,' 'Are These Our Children?' and 'Gildersleeve, Detective.'

Shake Out the Mothballs

Hollywood, Sept. 21.

Ancient musical show, 'The Belle of New York,' has been added to Arthur Freed's production schedule at Metro.

Based on the old Broadway hit, the film will be produced late next spring, with Judy Garland and Fred Astaire co-starring. Before that time, Freed has four other productions on his list.

Lowe's Glamour Pitch

Hollywood, Sept. 21.

Edmund Lowe turns on his old-time glamour again as the magnetic male in 'Nine Girls' at Columbia.

Sam Bischoff produces and Evelyn Keyes is slated as the girl who beats the other eight to the final clinch.

Johnny's Yipee

Hollywood, Sept. 21.

Once a fish and later a tree-climbing thesp, Johnny Weissmuller is climbing aboard a hoss and oiling up a six-gun for a whirl at western drama. Under contract to Sol Lesser for three more jungle adventures, Weissmuller is taking lessons in ground and lofty broncho riding with the idea of starting a new career as a western hero.

His toughest job is to turn the Tarzan battlecry into a croon.

Mpls. Now Wants Its Weaker Twin, St. Paul, to Pep Up

Minneapolis, Sept. 21.

Twin City showmen are considering ways and means of pumping some life into the lesser half of the Twin Cities—St. Paul, which not only is falling far behind its erstwhile bitter rival, Minneapolis, but is lagging terribly as a showtown and an entertainment center generally and otherwise. The boys feel it needs plenty of hypoing.

Presently, St. Paul is particularly getting showmen's goat by its poor showing in the present Third War Loan bond selling campaign. Under the sponsorship and direction of the industry's War Activities committee here, the two-man Japanese 'suicide' submarine captured at Pearl Harbor is being exhibited through the territory. Admission to the submarine is by purchase of a Third Loan war bond.

In Minneapolis the submarine brought $5,200,000 in bond purchases, as compared with only $670,000 in St. Paul. Even Duluth, a much smaller city than St. Paul, hit $1,017,856, while Rochester, with considerably less population, aggregated $525,000. The territory as a whole will come through with at least $10,000,000. John J. Friedl, War Activities committee chairman, estimates.

St. Paul also fell down in refusing to guarantee bond sales of $10,000,000 for an afternoon performance of the Hollywood Bond Cavalcade on the day when it played here in the evening. Civic and business leaders there wanted the big show, but when they learned about the necessary guarantee they immediately dropped their negotiations. Here the $10,000,000 guaranteed was promptly made and was exceeded by $9,500,000.

As of last Friday, Hennepin county (Minneapolis) in terms of percentage of quota of Third War Loan bonds sold was 48.8% as compared to St. Paul's 37%.

While Minneapolis is several hundred thousand larger in population than St. Paul, pix gross and other show takings here average double or more those of the sister city. A wrestling show that grosses $2,000 in the Auditorium here, for example, will do only $300 or $400 in St. Paul. The big name bands and other name attractions which play the Orpheum here in almost every instance pass up St. Paul entirely. Shows that click here flop in St. Paul usually, and the town has gotten the unenviable reputation of ranking along with Christmas and Holy Week as the worst on the theatrical calendar.

With a population of 300,000, St. Paul should be a much better show town, Twin City showmen feel. They're now proposing an investigation to learn what's wrong and to determine if the town can be put back on the show map.

Mayer, Korda West

Louis B. Mayer and Sir Alexander Korda are back on the Coast following a series of conferences on the foreign production-distribution situation with other Metro execs.

Korda is scheduled to return east in a week or 10 days.

Studio Contracts

Hollywood, Sept. 21.

Ruth Terry's player option picked up by Republic.

Betty Walker drew acting ticket at Paramount.

Michael St. Angel, Broadway player, signed by RKO.

Helen Talbot inked player pact at Republic.

Frank Latimore, 17-year-old juve lead in Jed Harris' touring 'Dark Eyes,' signed by 20th-Fox, retiring from show Thursday (16) to train to the Coast.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Sept. 21.

Dear Joe:

Me and Aggie were talking about the many people we met in vaudeville that were 'firsters,' by that I mean they were the first to discover great talent in some guy or else were the first to do something or other in show business.

I guess we've met a hundred guys that said they told Will Rogers to put talk in his act when Bill was doing a straight roping act. The truth is that Bill missed a trick once and said something and the audience laughed. Now as you know any dumb act would give their left eye to get a laugh via a gag. So it was natural for Bill to keep that laugh in every show and add more to it. He had a quick wit and a natural homey philosophy and it was no time before he got rid of the horse, but kept the rope (for insurance) and became the greatest topical monologist of our time.

Then there are the hundreds of actors that knew Charlie Chaplin when he was a stooge with Karno's Slums of London. I doubt if more than a dozen acts ever spoke to the guy or even gave him a tumble while he was in that act. Acts on bills seldom pick out some minor actor in a big act and start palling with 'em. The truth is that Bill Hall, a feature act in those days who did a swell single, took a liking to the kid and had him stop with him at good hotels and bought him good meals. He really liked the kid. Later on in life when Hall got a stroke Charlie took care of him until the day Bill went 'Upstairs.' When Charlie came to New York he never failed to have Bill with him nearly all the time. I met Chaplin through Bill, although I played on the bills with Chaplin years before and didn't even know what his name was.

Then there's a mob that knew that Bing Crosby was going to be the greatest crooner in the world. And the thousands that predicted that Vallee was gonna be tops. The truth is hardly anybody ever gave Bing a rumble when he was with Whiteman, and they said Vallee wouldn't last a year. I've met hundreds of acts that said they played with Eddie Cantor at the old Imperial theatre when he first went on the stage. The truth is Eddie played with Bedini and Arthur, carrying a toy train across stage, before he ever played the Imperial. Then there are the guys that first picked Jim Barton when they saw him in a burly stock at Baltimore, and the ones that told Jack Benny to stop doing a violin and piano act with Woods and do a monolog. Gus Edwards never dreamed that the Jessels, Berles, Timberg, Cuddles Lee, Eddie Cantor, Ray Bolger, Hildegarde and dozens of others of his proteges would ever hit the top like they have, but you meet guys that knew it all the time.

In all the years in vaudeville we met acts that claimed they were the first to drop a handkerchief in a flirtation act, the first to carry a wardrobe trunk, to bring the kid on for bows, first to join the N. V. A., the first to join the White Rats (but none ever claimed to be the first to leave them), the first to carry a dog that wasn't used in the act, the first to shoot their partner and carry him off for a finish, the first actor to play golf, the first to get a made-to-order suit by Benham and the first woman actress to get a dress made by Mme. Frances. Then there's the first Hebe act to take off the crepe or the first Irish act to take off the sluggers, or the first Dutch act to work without the belly and chin pieces. And the first act to carry its own leader, own scenery, to give the piano player speaking lines, the first act to have the wife do the comedy, to take a drawing room, to make shorts, or the first acrobats to talk, the first to take up science, the first to buy a lot in Freeport, the first act to stop using wooden shoes. Or the first to send their son to military school, to have their own music covers, to make a quick change in one introduction, to go to a chiropodist, to carry special colored gelatine for the spotlight. And the first to have cartoons of 'theirselves' in the lobby, or to have sung Alexander's Rag Time Band. And, of course, the first to holler 'We're Next' from the entrance before they came on.

Then there are the thousands of acts that played with Sarah Bernhardt, and the millions of acts that played the Palace and always next to closing. Diogenes once went all over Broadway asking vaudeville acts what spot they had on the bill and everybody sed next to closing. Finally he come to one guy who sed, 'I was on number two,' and Diogenes blew out his lantern.

How about the acts that said they played for President Wilson at Keith's, Washington? There are thousands of those.

Aggie sed, if they knew so much why didn't they know that vaudeville was gonna take a brodie, and save their money? And she looked straight at me when she sed it. Sez

Your pal,

Lefty.

Gaumont-British In Bid for Subsid Stock

London, Sept. 10.

General Theatres Corp., a Gaumont-British subsidiary headed by J. Arthur Rank, is having a new offer made by GB for the outstanding preferred common stock held by the public.

Terms of the offer are not yet decided, but will be better than the previous, which was accepted by 66½% of the holders. Gaumont-Brtish, which now holds 77.8% of this stock, paid $2.50 a share on its previous purchase. Stock was issued at $4, later cut to $1.33 by capital reduction. Dividend at present is 9% and stock figures on exchange at $2.50. Gaumont-British is also figuring on converting the GTC debentures, Rank's aim being to consolidate all the GB concerns into one company.

Ratoff's Two-Ply Pact

Hollywood, Sept. 21.

Gregory Ratoff inked a two-way contract with 20th-Fox calling for his services as producer and director.

First assignment under the new pact is the Technicolor musical, 'The Band Wagon,' with an all-star cast.

BUCK'S LAST RIDE

Los Angeles, Sept. 21.

Buck Jones Productions, as a corporation, officially passed out of existence and was crossed off the books in the county clerk's office.

Actor who organized the company died last winter in the Boston night club fire.

EXHIBS HOPE TO HYPO OAKLAND BALL CLUB

Oakland, Sept. 21.

Inclusion of Clarence 'Brick' Laws and Joe Blumenfeld, northern California theatre operators, into the baseball field, through the purchase of the Oakland club, promises some interesting developments. The Oaks for many years have been a drab and uninteresting property, operated by a syndicate headed by Victor Divencenzi. Laws and Blumenfeld, who operate the Roxie, Esquire and T & D theatres in Oakland, plan to throw some money into the purchase of top-rank players.

They plan to operate on the theory that Oakland is a baseball-conscious town and needs only a colorful team to make the Oaks a paying proposition. Deal should be consummated this week when a final audit of the Oaks' books is made. It is likely that Divencenzi will remain on as an associate of Laws and Blumenfeld, neither of whom is familiar with baseball law.

Hal Wallis' 'Ground Force' As Sequel to 'Air Force'

Warners will do a sequel to 'Air Force,' the followup to be known as 'Ground Force.' Hal B. Wallis is currently east to close the deal for the picture. Wallis, who produced 'Air Force,' will also do the sequel.

While east the WB producer is also huddling on the forthcoming Cole Porter biog film and the musical Irving Berlin will do for Warners.

HOLD UP RELEASE DATES

Slim Chance Seen for Bill Wiping Out OWI; Overseas Bureau Shakeup

Washington, Sept. 21.

Bill to abolish OWI and turn its functions over to the State Dept. has been introduced by Rep. William B. Barry, N. Y. Dem. Measure, which would apparently pile confusion on confusion, will probably get nowhere, according to observers.

Meanwhile, OWI Overseas Branch, in which occurred the 'moronic little king' episode and which is getting ready to put the touch on Congress for more dough, has been streamlining itself. Robert Sherwood, Overseas director, has wiped out the regional setup and substituted something new which apparently will not affect the present handling of films or broadcasts for use abroad. Move follows a recent shake-up in the Domestic branch.

Ferdinand Kuhn, former New York Times staffer, is placed in charge of information to neutrals and United Nations. He retains his title as deputy director and handles information and education. James P. Warburg, deputy director for psychological warfare policy, holds that spot and is placed in charge of activities for enemies and enemy-occupied territory.

Douglas Miller, who was in charge of the old Region 3 (Germany, Austria, Holland and Switzerland), takes over primary enemies in Europe—Germany and Italy.

Lesser enemies—the Grade B Axis satellites—go under Reuben Markham. Huntingdon Miller takes charge of the countries of Western occupied Europe; and Bjarne Braatoy, those of Northern Occupied Europe. Still vacant is the new post of chief of Eastern Occupied Europe. Tom Wenner gets the neutrals; and Percy Winner, formerly in charge of the European Latin countries, goes to London for a special field operations jobs.

The Orient remains pretty much unchanged under Owen Lattimore. The old regional plan, just abolished, was set up in February.

Operator's $100,000 Suit Vs. Chi Union; Got $50 for $80 Job

Chicago, Sept. 21.

Suit was filed in the Circuit Court here last week by Julius Sider charging illegal ouster from his job as a motion picture operator and asking $100,000 damages of the officials of the Chicago Moving Picture Operators Union, Local No. 110, AFL.

Action charges that Sider, a permit member for many years, was suspended in the fall of 1942 by the union officers without a hearing. Sider claims he was dismissed from the union when he revealed to an international officer of the union that John Smith, business agent of the local, had made him work for $50 a week when the scale for operators was $80, and that he was made to work for $50 a week for over four years because Smith had entered into a conspiracy with the Alex Theatre Corp., his employer, for certain sums of money to be paid to Smith, under what Sider said was an illegal agreement.

RKO'S $3 DIVIDEND ON 6% PFD. STOCK

Directors of RKO, Inc., Monday (20) declared a dividend of $3 per share on the 6% preferred stock payable Nov. 1, 1943, to holders of record Oct. 20, 1943.

This payment includes 50c to complete payment of accrued dividends for the quarter ending Oct. 31, 1940; $1.50 for accruals for the quarter ending April 30, 1941; and $1 on accruals for the quarter ending April 30, 1941.

Payment leaves accrued and unpaid preferred dividends at $15.50 per share as of Nov. 1, 1943.

Metro's Waldorf Musical

Hollywood, Sept. 21.

Arthur Hornblow, Jr., is assigned as producer of 'Weekend at the Waldorf,' a Metro filmusical.

Judy Garland is the first casting in an all-star lineup, with a high budget.

Soviet's $250,000 Buy Of U. S. Pix to Be Shown In 22,000 Russe Cinemas

Soviet Government has closed deals for outright distribution rights to four U. S. features and two shorts in Russia, involving outlay reportedly in the neighborhood of $250,000, including cost of prints. Mikhail Kalatozov, newly appointed special representative for the Soviet Cinema Committee in the U. S., is continuing negotiations for around seven more American pictures.

Pictures purchased by the Russian Government so far are 'Sun Valley Serenade' (20th-Fox), 'Bambi' (RKO-Disney), 'Edison, the Man' (Metro), and 'Mission to Moscow' (Warners), (latter previously reported). Shorts are Walt Disney's 'Der Feuhrer's Face' and 'Saludos Amigos.'

'Face' is being dubbed with Russian dialog as otherwise considered incomprehensible to the Russians.

Kalatozov told 'Variety' last Wednesday (15) that 'Every American picture bought by the Soviet Government will be shown in every one of Russia's 22,000 theatres. That is an indication of the tremendous enthusiasm and interest which Russians entertain for America and American films which bring them a closeup of life in this country.'

Speaking of the future of Russian film production Kalatozov said that unfortunate though it was that it took a war to awaken and uplift his people, they would emerge from the conflict a greater nation and that this would be reflected in the quality of their pictures.

'The screen and the Russian people,' declared Kalatozov, 'are bound together. For the Russian film will reflect the spirit of the people.'

Kalatozov, formerly a director, leaves for Hollywood within 10 days to make his headquarters there in order to study U. S. production methods and keep tab on pictures for purchase by the Russian government. He believes that some of the U. S. film production methods can be adapted by Soviet studios. The S.C.C. rep is now interested chiefly in purchasing filmusicals for distribution in the Soviet.

While Kalatozov will be in Hollywood an assistant will be placed in the New York office.

LOU METZGER, COAST EXHIB, ON THE MEND

Kansas City, Sept. 16.

Editor, 'Variety':

Thanks for your fine wire. It is not often one has a chance to be associated with the Savior and Mark Twain. However, the old adage may come true, i.e. 'man bites dog,' in which event you may have to buy my lunch when I arrive in New York. Kindest regards.

Lou Metzger.

Thus does the Coast exhibitor brush off a garbled telegraphic report about his demise. The press wire mentioned Metzger 'being taken off the train in Kansas City with a heart attack,' while en route to New York for a War Activities Committee meeting, but it omitted that he 'was feeling much better, although told to remain some three weeks in K.C.'s Memorial Hospital,' where he has been.

BACK THE ATTACK!
BUY EXTRA BONDS!

BUT FALL PIX SHAPE UP GOOD

Theatres are being forced to book close to release, with October availabilities still not too certain, while for November the outlook on pictures is very indefinite. However, September releases are much stronger than for the same month last year and expectations of buyers, based upon information that is somewhat meagre, just the same is that the outlook is excellent for October and November. For those months also, considerable strong product will be carrying forward from prior release dates, including August and September.

Explained in trade circles that the failure of distributors to schedule releases as far in advance as they used to, is not due to the fact the average company doesn't have product, some having large enough backlogs to go through an entire season, but rather to a policy of spreading product over longer periods. Also, noted in theatre buying circles that the distribs seem to be juggling pictures a good deal, holding some back a long time and making substitute plans on delivery, while also watching each other like hawks and thus not making plans too far ahead. In fact, some of the distribs, it is noted, are particularly captious about indicating what they may have for even October release, let alone November. The flexible policy of selling, brought about largely by the consent decree, and the increasing tendency to merchandise added pictures singly, is also figuring in the makeup of release schedules.

Making comparisons, buyers are, however, highly optimistic over the September supply of product and what may come along during the two coming months. Columbia had nothing outstanding last September but this year furnished 'Destroyer,' which is doing generally good. In the 20th-Fox camp the outstanders for the month, in buyer opinion, are 'Claudia,' 'Holy Matrimony' and 'Wintertime,' whereas for September last year 20th was lacking.

Metro also looks better than last

(Continued on page 20)

RADIO BIDDING BIG FOR TOP PIC NAMES

Agencies producing the new Kate Smith (starting Oct. 1) and Gertrude Lawrence (Sept. 30) radio programs have been bidding for top picture names to stimulate opening stanzas, with likelihood that screen stars will continue to be spotted frequently.

Kate Smith production may, however, revolve about oldtime film faves instead of current stars because of the high prices asked for the latter. Resurrection of players, (a la Billy Rose's Diamond Horseshoe, N. Y. nitery), who have been absent from the screen but are still remembered is tentatively planned.

In case of the Gertrude Lawrence program the Weintraub agency has been dickering with James Cagney for fee of around $5,000 to appear on the opening program. Cagney, from accounts, vetoed the vehicle 'Lady in the Dark,' with Ray Milland now scheduled to be spotted in the piece at around $1,500.

Other new radio programs scheduled with film names are Duffy's Tavern and Amos 'n' Andy, with Edward Arnold mentioned for the latter.

Weintraub agency, while negotiating for Cagney, offered the star co-billing with Miss Lawrence in a $15,000 newspaper campaign. Possibility that Cagney may appear on a later program if he finds a suitable script.

Katina Paxinou Sued

Marian Dothwell, English actress, filed suit in New York Supreme Court last week gainst Katina Paxinou, Greek actress under contract to Paramount, for $17,391, money allegedly loaned in England in 1940.

Miss Dothwell, through her attorney Gustave B. Garfield, attached Miss Paxinou's property in New York.

Belief That OPA Plans Gas Slash Throws Film Salesmen Into Panic

Instead of getting relief, as had been anticipated, film sellers in the east have been thrown into a panic as result of information during the past week that the Office of Price Administration plans cutting present rations instead in order to build up a backlog on gas.

The probability is that 'B' and 'C' coupons will be cut shortly. Anticipated reduction is 25% for pleasure and other non-essential driving, while for occupational uses such as covering salesmen the chop is expected to range somewhat lower though how much isn't exactly indicated. In arriving at cuts, the OPA will go over all gas ration-card holders to determine what the cut shall be, and since salesmen for films have not as yet been classed as essential, it is feared they may suffer more than sellers of other products.

Though in some isolated instances, film peddlers have been able to get 'C' coupons, in most cases in the eastern seaboard states they've had to struggle along on 'A' and 'B' books, making it necessary to do a lot of business over the phone or by mail. Also, in exchange centers like N. Y., exhibs have been forced to come into the branch offices to discuss deals and bookings.

Goetz Upped by Rep

Hollywood, Sept. 21.

Walter Goetz, assistant to Robert North at Republic was upped to associate producer by M. J. Siegel, studio chief, with 'South Sea Conquest' as his first production.

In addition to his assistant chores, Goetz had been handling the studio's censorship problems.

Loew-Reade Deal All Set Now but for D. J. OK; Around $18,000,000

Loew deal to buy out Walter Reade and his partners, other than RKO who is with him in Trenton and New Brunswick, N. J., is reported agreed upon and may be announced officially at any moment. Understood to be on a cash basis, it will involve around $18,000,000, it is reported, and covers Reade's own personal interests in a circuit of 44 theatres, as well as miscellaneous partners, and the Frank V. Storrs estate. Storrs was long partnered with Reade in realty and theatre interests.

In consequence of the deal being made, Loew's is expected to shortly notify the Department of Justice of the transaction made, since the company is signatory to the consent decree, and any theatre acquisitions must be reported for D. J. approval. According to insiders, it is believed that the purchase by Loew's will be okay with the Government, since the Reade territory is free and clear, its acquisition by Loew's not changing the situation except through transfer of ownership.

The sale is understood to take in all Reade properties, including the Mayfair theatre and building in Times Square and the Plaza, N. Y., which is under lease to Leo Brecher, as well as the 50% interest held by Reade in 12 Trenton and New Brunswick houses with RKO. In the latter two towns, RKO would become a 50% participant with Loew's, latter at same time becoming landlord, with RKO continuing to operate. Reade owns some houses outright, while in others he has minority partners, including the Storrs estate.

Before Loew's began negotiations with Reade, Si Fabian, indie chain operator, having houses in Brooklyn, Staten Island, New Jersey and upstate N. Y., was hot on a deal, but it allegedly fell through because of desire on the part of Fabian to spread payments over a period of years.

With a final okay on the Loew-Reade deal, Loew's is expected to assume the present Reade manpower except for some intimates with Reade for years, who will assist him in maintaining a private office to handle personal affairs. Among these during the past week became the Ross Fenton Farm at Wanamassa, N. J., roadhouse, which he purchased as an investment for a reputed $120,000.

Reade, pioneer in theatre operation and real estate, having previously owned many important buildings and theatres in N. Y., recently decided to sell out, due to ill health, though he is better now than he was a few months ago.

DON GEORGE SUCCEEDS CHARLES PREVIN AT U

Hollywood, Sept. 21.

Charles Previn is checking out of Universal as music director when his seven-year contract expires Saturday (25). His successor will be Don George who served as music counsellor since last April.

Previn plans to take a long rest and write a book on picture music. He came to the film company from radio where he was one of the pioneer music conductors.

Critic of Kaufman's Newark Regime Says He's Being Harassed

Newark, Sept. 21.

The slashed canvas top of his parked roadster was cited as an example of union hooliganism by Andrew Roach, motion picture operator, who reported the matter Friday (17) to local police. Roach, a persistent critic of Louis Kaufman, business agent for Local 244, Motion Picture Operators Union, said the vandalism is the followup to a similar occurrence last April 14, when four tires and his car top were slashed after he sat in on a union session that he was 'warned' not to attend.

Roach asserted that at a union meeting last Tuesday he protested Kaufman's appointment as an application man to a Montclair theatre job, claiming that his brother, Joseph Roach, had a membership application pending for more than a year and had paid the inition fee of $500. The Monclair job, according to Roach, went to a new applicant.

Roach and his lawyer huddled Thursday (16) with Herbert Shapiro, union counsel, to discuss a contemplated civil suit which Roach intends to file against the union in order to recover his brother's initiation fee.

Kaufman was arrested last March 16, after Roach had accused him of using his office to accept a bribe. Charge resulted in Kaufman's being paroled for the grand jury.

JOHN DANZ'S $250,000 CHARITY TRUST FUND

Seattle, Sept. 21.

John Danz, for years prominent in northwest theatre operations and president of Sterling Chain, has established a trust fund of $250,000 to be devoted to charity. This family trust fund is to be directed by Danz and his two sons, Fred and William.

The trust has purchased the Savoy hotel and a business building at Eighth and Pike, which will be operated for rehabilitation of refugee children. The hotel, built in 1908, is a modern 12-story building with 208 rooms.

'What caused this war,' said Danz, 'was a generation trained for 20 years to hate democracy. This will be a slight contribution to eliminate war, my wife and I hope.'

The hotel was purchased from the estate of Mrs. Sarah Slyfield, who died in 1930, and had been operated for nine local charities, so the Danz transfer likewise is a transfer of the profits to another charity.

Louise Allbritton and Robert Paige

..."a pair of comedy talents whose stars are shining brighter than ever"

—*Motion Picture Daily*

Directed by CHARLES LAMONT

Produced by ALEX GOTTLIEB

Screen Play, Michael Fessier and Ernest Pagano • Original Story by Hagar Wilde

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

Divorcement, Block Booking Seen Out With D. J.; New England Sales Plan

Pending a final determination on the fate of the consent decree, with expectation that it may be carried over temporarily until a solution is reached, inner trade sources are of the opinion that it is already pretty well established that divorcement moves will not be made and, also, that there will be no attempt to return to block-booking and so-called blind-selling. Various exhibitor forces are clamoring for a return to full-line buying but with rejection options and identification provisions.

Regarded as unlikely that the Department of Justice will seek to force a return to block-booking or that it would impose the necessity of cancellations, though distributors under the decree could voluntarily negotiate contracts calling for a rejection percentage such as Metro has been doing the past season based on average rentals the prior season. Additionally, distribution sources aver that the decree distribs would not want to go back to block-booking and would resist any such move, if pressed in that direction.

It might be, it is said, that the D. of J. would accede to some plan for indentification but doubted whether all decree companies would be willing to go along. Understood that one of the Big Five (Metro, Par, Warners, 20th-Fox and RKO), drastically resisted this provision of the United Motion Picture Industry Plan but finally was browbeaten into coming around in an effort to put the plan through.

Distribs on Defensive

In any event, it is believed that industry distribution chiefs and attorneys will be placed in a defensive position and that the scheduled meeting in N. Y. Monday (27) with Tom C. Clark, assistant attorney general, in charge of the decree, will be with a view to Clark's seeking of a solution through sounding out the distrib companies.

The meeting with Clark is slated to be held at headquarters of the American Arbitration Assn., when expected he will discuss proposals made by leading exhibitor associations and theatre operators, in line with getting distrib views. Not until a general meeting with Clark among producer, distributors and exhib representatives, is the D. J. expected to indicate a basis upon which it will consider continuance of the decree.

New England Sales Plan

In addition to recommendations made individually by exhibs and various theatre owner associations, during the past week Independent Exhibitors, Inc., of New England, of which Francis M. Perry is president, wrote Clark, outlining views regarding theatre divorcement, criticising the decree as it presently stands, and offering its own proposals for a sales plan.

Its recommendations are lengthy, but, boiled down, include that all pictures must be tradeshown before sold; no limitations shall be placed upon the number of pictures offered for license at one time; exhibitor may select from those pictures offered whatever number he may desire; no differential in price for buying in small quantity with price and terms to be definitely designated at time of signing the contract application; that no picture shall be exhibited in any theatre (affiliated, unaffiliated or owned by producer-distributors) until after tradeshowing and an opportunity has been given to all exhibs enjoying the same run to buy and play the picture at the same time; no necessity to buy shorts, newsreels, trailers or serials as a condition of licensing features; distrib shall not condition sale of any block or portion thereof upon purchase of previously-offered product; acceptance and confirmation of a date to constitute an approval of the entire contract containing that picture; cancellation of a picture if distrib fails to deliver or make available a picture to a sub-run within four weeks of usual availability, either after national release date or after first-run in the particular territory; fair and equitable form of contract with no changes to be made without approval of both sides; and no distrib shall condition sale of any picture or pictures upon sale of the same or other pictures to any other theatres.

Means Serious Business

Washington, Sept. 21.

Second meeting between Assistant Attorney General Tom C. Clark and heads of the Big Five consent decree companies will be held in New York, Sept. 27. First meeting in Washington, three weeks ago, was strictly preliminary and exploratory, but the new one is expected to get down to serious business.

Justice Department may lay on the line some or all of the changes it wants made in the decree as an alternative to a slugging match in court.

Strange Ground for Brown

Hollywood, Sept. 21.

Clarence Brown, almost 20 years at Metro, starts work Oct. 1 with International Pictures under his new producer-director contract.

Currently Brown is putting the finishing touchces on 'White Cliffs of Dover' on the Culver City lot.

Despite 2-Hour Wait Lone Couple Demands And Gets Screening

Springfield, Mass., Sept. 21.

A break in the 440-volt power line leading into the Loew's Poli last Wednesday (15) not only left hundreds of customers wondering whatever happened to 'Claudia,' but it also left manager George E. Freeman wondering at the attitude of members of the audience who apparently had no place to go. A two-hour wait was relieved in part by the piano playing of Jimmy Falvey, ivory tickling maestro across the street in the Worthy hotel and in part by Frank Sinatra recordings. Several hundred, wearying of reiterated assurances that the break would soon be mended, asked for and got their money back.

With the break mended, 'Claudia' was resumed, and the rest of the bill shown. With only one couple, parked in the balcony, the only customers in the theatre, the final showing of 'Claudia' was begun. A suspicious and sleepy usher queried, 'Didn't you see this before?'

'Sure,' said the man, 'but you just keep showing it.' Polite to the end, Freeman and his crew did keep on showing it until the couple departed at 1 a.m. Principal headache at that hour was the thought that the Thursday morning early bird show had to go on eight hours later.

JULY'S ACTIVE STOCKS

Warners Add WB Holdings—U, 20th, RKO and Mono Figures

Philadelphia, Sept. 21.

Jack L. Warner brought his total holdings of Warner Bros. common stock to an even 200,000 shares by the acquisition of 6,800 shares during July, a report of the Securities & Exchange Commission showed here last week.

Albert Warner's holdings in the same securities rose to 228,550 shares with the addition of 14,000 shares during the same month.

Paul G. Brown, a director of Universal Pictures, disposed of 1,000 shares of the company's common. Daniel M. Sheaffer, Philadelphia, acquired 200 voting trust certificates to bring his total of this type of security to 20,200.

The following officers of Universal reported these holdings to the SEC during June:

Adolph Schimel, New York, 1,000 common voting trust certificate warrants; Cliff Work, Universal City, Cal., 15,000 voting trust certificate warrants and 2,500 voting trust certificates.

Chase National Bank reported to the SEC that as of July it held no more shares of 20th Century-Fox having divested itself of 665,715 of cumulated preferred stock in the film company.

Rockefeller Center continued to dispose of its holdings in RKO common, selling 6,900 shares during the month bringing its total down to 359,800.

Activities in Monogram Pictures common included the purchase of 3,264 shares by William B. Hurlbut, Detroit, a director, and the sale of 8,644 shares by Monogram Pictures of Michigan.

Elizabeth H. Meehan, New York, sold 120 shares of Keith-Albee-Orpheum preferred leaving her with a total of 1,880.

Kid Slingshots at Hitler (On Screen), Fined $12.50

Detroit, Sept. 21.

For taking what 135,000,000 Americans would like to do—a pot-shot at Hitler—seven-year-old Edward Zimmer got his pa fined $12.50.

Edward took his pot-shot with a slingshot in the Saginaw, Mich., picture house and got haled into court for scoring a bullseye on Hitler and the screen with consequent damage to the latter.

The elder Zimmer shucked out the coin gladly.

'I was first going to give him a whamming,' he told the judge, 'for messing around with that slingshot. But when I found out he just couldn't resist the temptation to bust one off Hitler's noggin, who would have the heart to wham him? Hell's bells, if I'd have had a slingshot I'd probably done the same thing.'

The judge agreed it was worth it, too, but said that the theatre shouldn't be hurt by the rebounds.

Pitt Churchmen Just Don't Like Sabbath Inroads

Pittsburgh, Sept. 21.

Aftermath of Hollywood Cavalcade's visit here on a Sunday (12) was a blast by the Presbytery of Pittsburgh condemning increasing tendency in this blue laws town to stage Sunday parades, sports and shows for 'worthy, commendable and patriotic causes.' Resolution, presented by Rev. Charles E. Macartney, of First Presbyterian Church, at the Presbytery session here last week, was adopted by a rising vote.

It hit directly at Hollywood Cavalcade but also was inspired in part by another Sunday stage performance here this week when Camp Shenango all-soldier show, 'Soldiers in Greasepaint,' was presented at Nixon theatre for one performance for benefit of camp's recreation fund.

'Christian Sabbath,' the resolution said, 'has played a great part in building up the character of our nation. It is one of the pillars of that Christian civilization for which the nation is now contending on the field of battle. It is, as one of our great statesmen declared it to be, the mainspring of the moral government of God.

'We do not believe that it is necessary to advance and promote the support of just and righteous war in which we are now engaged by dishonoring and undermining fundamental institutions of morality and religion. If so, then the price is too high.'

Henri Elman, Chi Indie Distrib, Plans to Film Life of Billy Mitchell

Chicago, Sept. 21.

The life of General Billy Mitchell, which has been considered by several producers as likely picture material, will soon be produced if the plans of Henri Elman, local film distributor, are followed through.

Elman, PRC franchise holder and operator of the Capitol Film Exchange here, has exclusive rights on all material pertaining to Mitchell and his court martial from Frank R. Reid, former Congressman and counsel for the general at his trial. This material consists of the complete court record, press clippings, photographs and much unpublicized data on Mitchell and his career.

Elman leaves for Hollywood this week to arrange for production. Madeline Woods, publicity director for Essaness Theatres, is preparing the script.

Roxy's Henie Pic Ahead Of 'Claudia'; Show Set

Lucille Manners, NBC radio singer, goes into the Roxy next Wednesday (29) marking her first Broadway appearance in over five years. She played the same theatre at that time. Soprano will get co-star billing with Bert Lahr. The Imaginators, Paul Haakon and Patricia Bowman, the Ben Yost Singers and Hector and His Pals, complete the bill.

Pic is 20th Fox's 'Wintertime' with Sonja Henie. Roxy originally had 'Claudia' set for the date, but switched bookings at the last minute.

Surprise B.O. of Reissues Eating Up a Lot of Raw Picture Stock

This being a season in which reissues are playing a dominant role and amazing distributors as well as exhibitors with the business being done, raw stock supplies are being decimated to the point where this may contribute importantly in the reduction of features to be made.

Getting out new prints on the reissues, distributors are being forced to use up a lot of raw stock in order to supply the increased demand for reissues. They are also getting out new pressbooks and accessories on the oldies and are selling them the same as new features under separate contract. Unlike other years when reissues have been placed on the market, they are now getting 'A' time throughout the country, in many cases playing the more important first-runs.

While some companies like United Artists and Metro have always been opposed to reissues and still are, with nothing on the decks for revival at this time, others are hopping on the reissue wagon and piling up plenty of added coin to tack to the gross rental returns recorded on the books when first released. Additionally, innumerable repeat bookings are bringing in bundles of extra money, with both reissues and repeats finding plenty of time as result of the product bottleneck all over the country.

RKO's Break for Columbia

Two reissues that were not intended as reissues but are cleaning up are 'Lost Horizon' and 'It Happened One Night,' which Columbia is selling as a double bill. The RKO circuit conceived the idea of getting the two pictures and playing them together to fill a booking gap. Columbia permitted the circuit to have them in the nature of a repeat booking but after seeing what RKO did with them at the boxoffice, decided to immediately schedule them as reissues and sell under separate contract. Company is not permitting them to be dated singly despite fact the two pictures run four hours.

Paramount is selling two reissues, 'Union Pacific' and 'Souls at Sea,' while also taking some dates on 'Beachcomber' as a reissue. It may have others. At Warners two Jimmy Cagney starrers, 'Oklahoma Kid' and 'Torrid Zone' are being sold as reissues. Reported Warners may also reissue 'City For Conquest,' made with Cagney in 1941. Additionally WB is reissuing six Dick Foran westerns, while Republic has a number of Gene Autrys.

During the past week 20th-Fox decided to put out four oldies. They are selling them in blocks of two each 'Call of the Wild' and 'In Old Chicago' constituting the package, 'Rains Came' and 'Under Two Flags' being the other doubleton.

Though they may later on sell some reissues, neither RKO nor Universal have any on the market or set at this time.

The Hum On at Rep.

Hollywood, Sept. 21.

Total of 30 writers working on 20 stories will keep production at its peak until February at Republic.

Sound stages are filled to capacity this week with the addition of three starters. 'The Fighting Seabees,' 'Canyon City' and 'Whispering Footsteps.'

Atlanta Feels Slighted By Film Industry In War-Effort Planning

Atlanta, Sept. 21.

This burg feels slighted. With a normal population of 350,000, now swelled to 550,000 by influx of Government workers as well as tremendous Bell Aircraft Bomber Plant soon to be in production, show business is enjoying quite a boom hereabouts. Patronage from among armed services is negligible since contiguous military layouts are on the small side.

The slight Atlanta is feeling at this time is pointed at the War Activities Committee of the Motion Picture Industry and is epitomized in the beef voiced by Paul Jones, motion picture ed of The Atlanta Constitution, against 'treatment' accorded town.

Jones wrote:

'The committee seems to have the impression that Atlanta is just another country town, hardly worthy of recognition on a national scale. Yes, Atlanta is off the 'beaten path' —so the WAC-MPI seems to believe.

'For, each time there is a bond premiere, or some sort of patriotic demonstration under the direction of this group, New Orleans or Dallas—neither of which has any more theatre seats nor fans than does Atlanta—play host to the cream of the guest movie stars, while Atlanta gets the 'leftovers.'

Bows to Lesser Knowns

'While Atlanta was playing host to three practically 'unknown' starlets recently, no disrespect to them, they did a good job here—New Orleans, Dallas and a few other cities throughout the east and midwest were entertaining such stars as Greer Garson, Walter Pidgeon, Mickey Rooney, Judy Garland, James Cagney, Edward Arnold and Kay Kyser and his band. All of these stars traveled in the same party, all appeared together in each of these cities.'

Pointing out that the 10-day tour started in Washington and lasted 10 days, Jones went on to write:

'It would appear that a swing through Atlanta from St. Louis then to New Orleans could easily have been arranged. It would have added only one day to the trip.

'This is not the first time we've been given the 'leftovers.' Once before while Greer Garson came as close as Chattanooga—Atlanta was given two film players whose names you would not recognize without a lot of thought.

'Of course the three starlets who visited Atlanta did a good job. They were working for one of the nation's greatest causes. We were happy to have them in our city.

'But next time, how about putting the Gate City of the South on the map, gentlemen of the War Activities Committee of the Motion Picture Industry.'

Freddie March Arrives With Co. in Middle East

USO-Camp Shows execs were notified yesterday (Tuesday) of the arrival of Fredric March in the Middle East, where he and his troupe are entertaining Yank troops. Accompanying March are Jean Darrell, singer; Tommy Walsh, comedian, and Evelyn Hamilton, accordionist-singer.

March is making the offshore trip as a volunteer for the Motion Picture Division of Camp Shows. He's expected to be gone about 10 weeks and may travel into Sicily and Italy before returning.

Skouras West

Spyros Skouras, 20th-Fox prexy, planed out of New York for the Coast yesterday (Tues).

Will huddle with studio heads on new product.

GOLDWYN'S 'CHARMS'

His Bid Wins Out Over WB—New Emphasis on Arbiter

Screen rights to Edward Chodorov's 'Those Endearing Young Charms' are the property of Samuel Goldwyn, not Warner Bros., it has been officially decided by the Dramatists Guild. The action was taken Monday (20) at the first fall meeting of the organization's council. It was noted by the council that the regular minimum basic agreement rules should apply in the case.

The Guild's action emphasizes the fact that in the sale of picture rights to Broadway plays, no deal may be consumated without the approval of the Guild arbiter, Sidney B. Fleisher. In the case of 'Charms,' Warners, dealing direct with Chodorov, had worked out a verbal agreement to buy the rights for $35,000. Meanwhile, however, Goldwyn had set a deal with Chodorov's agent to pay $75,000 for the rights. Fleisher subsequently approved the Goldwyn deal, over Warners' protest.

It is thus made clear by the Guild that, under its minimum basic agreement, Fleisher's authority as arbiter takes precedence over any producer, film company, or the author's agent. The author himself has the final authority, but only after Fleisher has had a chance to offer his advice. In no case can anyone close a deal without the arbiter being consulted.

HIT!

20th told you how big "WINTERTIME" would be! World Premiere run in Wichita is phenomenal! 160% over 20th's biggest record-breakers! Doubling the business of "Iceland"!

SONJA HENIE • JACK OAKIE • CESAR ROMERO • CAROLE LANDIS in "WINTERTIME" with S. Z. Sakall Cornel Wilde • WOODY HERMAN AND HIS ORCHESTRA • Directed by JOHN BRAHM • Produced by WILLIAM LE BARON • Screen Play by E. Edwin Moran and Jack Jevne and Lynn Starling Story by Arthur Kober • Lyrics and Music by Leo Robin and Nacio Herb Brown • Musical Sequences: Supervised by Fanchon • Staged by Kenny Williams

•

MONTY WOOLLEY • GRACIE FIELDS in "HOLY MATRIMONY" with Laird Cregar • Una O'Connor • Alan Mowbray • Melville Cooper • Franklin Pangborn • Ethel Griffies • Eric Blore George Zucco • Fritz Feld • Directed by JOHN STAHL • Produced and Written for the Screen by NUNNALLY JOHNSON From the Novel by Arnold Bennett

•

"CLAUDIA" with DOROTHY McGUIRE ROBERT YOUNG • INA CLAIRE and Reginald Gardiner • Olga Baclanova Jean Howard • Frank Tweddell • Elsa Janssen • Directed by EDMUND GOULDING • Produced by WILLIAM PERLBERG • WILLIAM GOETZ in Charge of Production • Adapted for the Screen by Morrie Ryskind • From the Play by Rose Franken • As Produced for the Stage by John Golden

IT ALL "ADS" UP

HIT!

20th told you what to expect from "CLAUDIA"! Key city engagements show "Coney Island" records smashed! 111% of "Hello, Frisco, Hello"! 122% of "Springtime In The Rockies"! Holdovers everywhere!

HIT!

20th told you what a smash you had in "HOLY MATRIMONY"! National "take" averages 168% over normal grosses! New York's Roxy reports an absolutely "tremendous" opening!

BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

TO 20th CENTURY-FOX

Miniature Reviews

'Sweet Rosie O'Grady' (Musical; Color) (20th). Betty Grable is Rosie; and so will be its boxoffice values.

'Princess O'Rourke' (WB). Hilarious comedy-romance unfolding at fast clip. Escapist entertainment of topflight rating.

'Flesh and Fantasy' (U). Heavy marquee voltage cast in unusual drama Strong b.o.

'Adventures in Iraq' (WB). Meller aiming for supporting slots in the secondary duals.

'Black Hills Express' (Rep). Don Barry in one of his better westerns.

'Man From Music Mountain' (Songs) (Rep). Roy Rogers saddler should draw on duals.

'The Unknown Guest' (Mono). Suspense-holding melodrama, featuring Victor Jory and Pamela Blake. Okay for duals.

'I Danced With Don Porfirio' (Grovas). Topflight Mexican production with Mapy Cortez in dual role.

Sweet Rosie O'Grady

(Technicolor)
(MUSICAL)

20th Century-Fox release of William Perlberg production. Stars Betty Grable, Robt. Young, Adolphe Menjou; features Reginald Gardiner, Virginia Grey, Phil Regan. Directed by Irving Cummings. Screenplay, Ken Englund from stories by Wm. R. Lipman, Frederick Stephani, Edward Van Every; songs, Mack Gordon and Harry Warren, and others; dances, Hermes Pan; music supervised, Fanchon; camera, Ernest Palmer, Natalie Kalmus, Fred Sersen; editor, Robt. Simpson; music direction, Alfred Newman, Chas. Henderson. Previewed Sept. 17, 1943. Running time, **76 MINS.**

Madeleine Marlowe ... Betty Grable
Sam Magee ... Robert Young
Thomas Moran ... Adolphe Menjou
Duke of Trippingham ... Reginald Gardiner
Edna ... Virginia Grey
Composer ... Phil Regan
Joe Flugelman ... Sig Ruman
Arthur Skinner ... Alan Dinehart
Clark ... Hobart Cavanaugh
Cabby ... Frank Orth
Mr. Fox ... Jonathan Hale
Danny ... Stanley Clements
Rumplemeyer ... Byron Foulger
Gracie ... Lilyan Irene
Robt. Mitchell Boychoir ... Themselves
Leo Diamond Solidaires ... Themselves

With the b.o. boff of 'Coney Island' fresh in mind, exhibitors will have plenty to shout about in heralding this Betty Grable starrer, also a Technicolored musical primed for super grosses. It's in the same light, frothy, just-before-the-turn-of-the-century idiom. It's escapist film fare which won't let many loose quarters escape from the wickets.

Everything about this William Perlberg production is showmanly appealing. The casting is tiptop, with Robert Young, as the Police Gazette reporter, the romantic vis-a-vis after forcing Miss Grable to jilt Reginald Gardner, cast as an honorably enamored English duke whom she had met in London. Adolphe Menjou is the volatile Gazette ed, but the rest of the cast is also-ran save for Virginia Grey as the star's pal and Phil Regan, marking his cinematic comeback effectively in a songsmithing role.

Apart from Maude Nugent's classic title song, and sundry other excerpts such as the opener, 'Here Am I Waiting at the Church,' which is given a nice production flash, the tunes by Mack Gordon and Harry Warren are zestful and certain of popularity. They fit the action well, and in the person of pseudo-songwriting Regan, who does handsomely while tenoring the tunes he has 'just written,' they are given excellent demonstration throughout.

Ken Englund has fashioned a deft filmusicomedy plot from the combined sources of William R. Lipman, Frederick Stephani and Ed Van Every; and director Irving Cummings, a past master with musical themes of this nature, has given it everything for compactness and proper audience values.

Betty Grable, already an exhibitor's fave pinup girl on the marquees, outdoes herself in the mauve decade decolletage. A saucy title that 'if you think the Gay 90s were gay, get a load of the 1880s'—or words to that effect—sets the pace well. Even the introductory titles, sung in choral effect, are different.

Action shifts from England back to America. The Police Gazette's 'love diary' expose of the snooty star, Madeleine Marlowe, as ex-Rosie O'Grady, former burlesque queen and thrush of Flugelman's Brooklyn Beer Garden, is an 1880 version of a backstage musical, permitting for judicious interpolation of the song numbers. Thus is introduced a nostalgic oldtimers' medley—strictly out of Charles K. Harris, Edward B. Marks, et al.—along with 'My Heart Tells Me,' 'County Fair' and 'The Wishing Waltz,' the latter given a fair semblance of production flash. But considering the period it didn't call for any Hollywood furbelows (a break for the budget), although there's no production cheating.

The film moves at a fine pace, compressing a lot into its 76 minutes. The color brings out all the tint values of a colorful past—and it should also bring in the customers.

Abel.

PRINCESS O'ROURKE

(ONE SONG)

Hollywood, Sept. 21.

Warner Bros. release of Hal B. Wallis production. Stars Olivia de Havilland, Robert Cummings; features Charles Coburn, Jack Carson, Jane Wyman. Written and directed by Norman Krasna. Camera, Ernie Haller; editor, Warren Low; asst. director, Frank Heath; song by Ira Gershwin and E. Y. Harburg. Tradeshown in L. A. Sept. 20, '43. Running time, **93 MINS.**

Princess Maria ... Olivia de Havilland
Eddie O'Rourke ... Robert Cummings
Uncle ... Charles Coburn
Dave ... Jack Carson
Jean ... Jane Wyman
Supreme Court Judge ... Harry Davenport
Miss Haskell ... Gladys Cooper
Mr. Washburn ... Minor Watson
Singer ... Nan Wynn
Count Peter de Chandome ... Curt Bois
G-Man ... Ray Walker
Butler ... David Clyde
Mrs. Mulvaney ... Nana Bryant
Mrs. Bower ... Nydia Westman
Clare Stillwell ... Ruth Ford
Stewardess ... Julie Bishop
Greek ... Frank Puglia
Greek's Wife ... Rosina Galli
Mrs. Pulaski ... Ferike Boros
Delivery Boy ... Dave Willock
Elevator Man ... John Dilson
Stranger ... Edward Gargan

'Princess O'Rourke' is one of those spritely, effervescing and laugh-explosive comedy-romances that come along too infrequently. Geared to current audience requirements for highly amusing and diverting entertainment, picture will clock upper-bracket biz in all bookings, with holdovers indicated for the metropolitan keys.

Credit for general sparkle and excellence of the picture must be tossed to Norman Krasna, who handled the writing and directing responsibilities. It's Krasna's initial directing assignment, and after completing it, he joined the Army Air Force first motion picture unit—so the industry will have to await further directing on his part until he's out of the service.

Krasna provides numerous humorous and novel twists to the tale of an American who falls in love with a girl after a whirlwind romance, and then discovers she's a refugee princess of European royalty. After approval for marriage has been given to cement relations of the two countries, the boy balks at renouncing his American citizenship, but love finally wins with quick wedding ceremony performed in the White House with Presidential blessing.

After establishing the confined luxury provided in New York for the princess, Olivia de Havilland, her caretaking uncle Charles Coburn suggests a trip west to a ranch. Plane with Robert Cummings and Jack Carson as co-pilots, makes sudden return to airfield due to zero ceiling, but the girl is punchdrunk from overdose of sleeping pills. Cummings takes her under his wing, and, unable to find her address, puts her up at his apartment. Intrigued by simplicities of the common people, girl quickly falls in love with Cummings, with latter getting her consent to marriage. An FBI agent trails the girl through various episodes, reporting to her guardian uncle at intervals. Latter, intrigued by Cummings' ancestral background of boys, sets the stage for marriage, but his plans misfire when Cummings refuses cancellation of his citizenship. That's where the girl steps in on her own to provide the happy ending, regardless of royal practices.

Picture unfolds at a spontaneously-fast pace, with Krasna studding the proceedings with toppling laughs most of the way. Final 20 minutes, when levity must be tossed aside for proper decorum within the walls of the White House, slows down considerably, but previous pace carries momentum through the romantic windup successfully.

Miss de Havilland shines brightly as the girl; with Cummings getting equal prominence for excellent portrayal of the airline pilot. Coburn clicks with his usual strong performance as the uncle, while Jack Carson and Jane Wyman catch attention as married couple who assist the romance. Brief standout bits are provided by Curt Bois, Harry Davenport and Nydia Westman.

Krasna has injected a number of sophisticated cracks, but it's all in general good taste. His dialog is bright throughout, with picture brimming with hilarious sequences broadly displayed for maximum audience reaction. Production mounting is topgrade, with photography by Ernie Haller of high standard throughout. Song, 'Honorable Moon,' by Ira Gershwin and E. Y. Harburg, is well handled by an unprogrammed singer in a nightspot sequence.

Walt.

FLESH AND FANTASY

Hollywood, Sept. 17.

Universal release of Charles Boyer-Julien Duvivier production, directed by Duvivier. Stars Robert Benchley, Betty Field, Robert Cummings, Edward G. Robinson, Boyer, Barbara Stanwyck; features Edgar Barrier, Thomas Mitchell, C. Aubrey Smith, Anna Lee, Dame May Whitty, Charles Winninger. Screenplay by Ernest Pascal, Samuel Hoffenstein, Ellis St. Joseph, based on stories by Oscar Wilde, Laslo Vadnay and St. Joseph; camera, Paul Ivano and Stanley Cortez; editor, Arthur Hilton; dialog director, Don Brodie; asst. directors, Joseph A. McDonough and Seward Webb. Previewed at Filmarte, Sept. 16, '43. Running time, **92 MINS.**

Marshall Tyler ... Edward G. Robinson
Paul Gaspar ... Charles Boyer
Joan Stanley ... Barbara Stanwyck
Henrietta ... Betty Field
Michael ... Robert Cummings
Septimus Podgers ... Thomas Mitchell
King Lamarr ... Charles Winninger
Rowena ... Anna Lee
Lady Pamela Hardwick ... Dame May Whitty
Dean of Chichester ... C. Aubrey Smith
Doakes ... Robert Benchley
Stranger ... Edgar Barrier
Davis ... David Hoffman

This is a decidedly novel and unusual picture, displaying the impress on individuals of dreams, fortune-telling and other supernatural phenomena. Parading a powerhouse cast, neatly contrived and presented in three separate episodes adequately tied together 'Flesh and Fantasy' will catch excellent biz in all bookings.

Picture idea was contrived by Charles Boyer and Julien Duvivier and sold to Universal, with pair combining as producers; Duvivier also directing, and Boyer handling a major acting assignment. Current public interest, especially on part of the women, catches added boxoffice lure through showmanly presentation of the implications of dreams and palmistry, together with human abilities to break reactions to predictions or superstitions.

Clubmen Robert Benchley and David Hoffman discuss dreams, predictions and the supernatural to provide necessary interweave of the three episodes on display. Benchley is inclined to believe in a strange dream he had, with Hoffman arguing against implications, and displaying the three separate strange tales by Oscar Wilde, Samuel Hoffenstein and Ellis St. Joseph. First delves into romance of Betty Field, who's become calloused, bitter and defeated through ugly features. But on Mardi Gras night she is handed a beautiful face mask and told that beauty is within herself, and she would be loved for that rather than her facial characteristics. She romances with Robert Cummings behind the mask, and finally discovers truth in the moral: faith in yourself is the main thing. This episode runs a brief 24 minutes.

Second episode presents Thomas Mitchell as a palmist at a socialite group, and after attorney Edward G. Robinson scoffs at the predictions, latter nevertheless submits to a reading, and becomes intrigued when he's told he will commit murder. Prediction preys on him to point that it preys on his mind, and he finally embarks on plan to commit the predicted crime. After unsuccessfully targeting two victims, Robinson removes the hex by choking Mitchell for culmination of the prediction.

Boyer shares starring honors with Barbara Stanwyck in the final episode, which has the former upset by dream which predicts disaster to himself while performing as a circus high-wire artist. Dream upsets him to extent he cannot perform his thrill stunt, but on boat to America with the circus, he meets Miss Stanwyck, the girl clearly shown in the dream. He tells her they have met before, but the girl sidesteps him until pair fall in love. While he tries to toss off the 'hex,' girl conceals her real identity as member of jewel-theft mob, but her capture by police also hits him in a dream. He overcomes the psychological consciousness of his fall during the performance, but that of the girl's arrest happens as visioned. Audience is left to draw its own conclusions on the eventual happy ending.

Strange experience of Betty Field is transformation of her character from hate to love in the first episode provides excellent tempo on which to proceed with the succeeding tales. Miss Field and Cummings team for an interesting sequence. Robinson, Mitchell, Anna Lee, Dame Mae Whitty and C. Aubrey Smith are all seen to good effect in the second episode; while finale is an intimate balance of romance and the impress of dreams, with Boyer and Miss Stanwyck in fine form and aided by Charles Winninger as the circus owner.

Duvivier directs in careful style, injecting the European style of piloting with concentration on incidents that build up into prominence, and withal holding to a steady and generally suspenseful pace. Picture was carefully made, episode by episode, over greater part of a year. Production mounting and technical contributions are of A calibre, including both photography and musical background.

Walt.

ADVENTURES IN IRAQ

Hollywood, Sept. 21.

Warner Bros. production and release. Directed by D. Ross Lederman. Screenplay by George R. Bilson and Robert E. Kent, from play ('Green Goddess') by William Archer; camera, James Van Trees; editor, Clarence Kolster; dialog director, Jack Lucas; asst. director, Wilbur McGaugh. Tradeshown in L. A. Sept. 20, '43. Running time, **64 MINS.**

George Torrence ... John Loder
Tess Torrence ... Ruth Ford
Doug Everett ... Warren Douglas
Sheik Ahmid Bel Nor ... Paul Cavanagh
Devins ... Barry Bernard
Timah ... Peggy Carson
Captain Bill Carson ... Bill Crago
High Priest ... Martin Garralaga
Radio Operator ... Bill Edwards
Patroling Guard ... Dick Botiller
Native Officer ... Eugene Borden
Priest ... Manuel Lopez

This one has been reposing on the shelf awaiting release for a number of months. Over-dramatic meller of the Arabian desert, it looks like title was tagged on as afterthought in order to catch front page impact from the Iraq sector. Picture is strictly a supporting meller for the secondary duals.

Plot of the original stage play, 'The Green Goddess,' which was a George Arliss starrer, is now replete with over-accentuated melodramatics. Former flying tiger Warren Douglas makes a forced landing in the wild Syrian desert with passengers comprising John Loder and latter's wife, Ruth Ford. Trio treks to nearby settlement ruled by sheik (Paul Cavanaugh) and become his hostages for his three brothers who are to be executed as spies for the Nazis by the British. After required footage of heroics and familiar situations, American planes come to the rescue.

Script is illogical in its melodramatics, but maintains fast pace despite obvious tenor. Cast members are forced to overact throughout in regulation film serial fashion under direction of D. Ross Lederman.

Walt.

BLACK HILLS EXPRESS

Republic release of Eddy White production. Stars Don 'Red' Barry; features Wally Vernon, Ariel Heath. Directed by John English. Screenplay, Norman Hall, Fred Myton from original by Fred Myton; camera, Ernest Miller; editor, Harry Keller. At New York, N. Y., week Sept. 14, '43, dualed. Running time, **55 MINS.**

Lon Walker ... Don 'Red' Barry
Deadeye ... Wally Vernon
Gale Southern ... Ariel Heath
Vic Fowler ... George Lewis
Harvey Dorman ... William Halligan
Jason Phelps ... Hooper Atchley
Raymond Harper ... Charles Miller
Carl ... Pierce Lyden
The Sheriff ... Jack Rockwell
Dutch ... Bob Kortman
Denver ... Al Taylor

Don 'Red' Barry again portrays a hard-riding, two-gun cowboy, this time in 'Black Hills Express,' a better than average 'B' western.

Barry is a supposed outlaw sought for a string of stagecoach robberies. He's been put on the spot by the familiar crooked marshal and town banker. But Barry, of course, rounds up or outguns the real culprits.

Barry rides and shoots realistically. Wally Vernon, as the deputy sheriff, furnishes brisk comedy as the pal of Barry. Ariel Heath is the girl. Support is headed by Charles Miller and William Halligan.

John English, comparative newcomer as western director, turns in a creditable job. The Norman Hall-Fred Myton screenplay is above-average for this sort of fare. Ernest Miller does his usual slick camera job.

Wear.

Man From Music Mountain

(SONGS)

Republic release of Harry Grey production. Stars Roy Rogers. Directed by Joseph Kane. Screenplay, Bradford Ropes and J. Benton Chaney; camera, William Bradford; editor, Russell Kimball; music director, Morton Scott. Previewed in projection room, N. Y., Sept. 17, '43. Running time, **71 MINS.**

Roy ... Roy Rogers
Trigger (the Horse) ... Trigger
Themselves ... Bob Nolan & Sons of Pioneers
Laramie Winters ... Ruth Terry
Victor Marsh ... Paul Kelly
Penny Winters ... Ann Gillis
Sheriff Joe Darcey ... George Cleveland
Pat ... Pat Brady
Christina Kellog ... Renie Riano
Arthur Davis ... Paul Harvey
Dobe Joe ... Hank Bell
Barker ... Jay Novello
Slade ... Hal Taliaferro

This latest Roy Rogers saddler shapes up as one of the best of the series and should do okay biz on the duals.

It's full of fast action, with customary romantic interlude and plenty of opportunity for Rogers, Bob Nolan and Sons of the Pioneers to sandwich in their vocalizing without retarding action. Story is conventional, yet holds interest for the most part.

Rogers plays a former cowboy who's become the Sinatra of the prairies. He comes back to the hometown for a broadcast. His welcome is marred by a feud between cattlemen, headed by Paul Kelly, and the sheepers, represented by the winsome Ruth Terry. Rogers signs up as deputy sheriff and finally brings Kelly and his gang to justice. He's back on the air at fadeout with Miss Terry.

Rogers turns in his usually good performance as the singing cowboy who can handle his dukes and gat plenty when the occasion demands. Miss Terry lends both looks and talent. Ann Gillis is cute and convincing as Miss Terry's younger sister, while Kelly makes the heavy adequately despicable. Pat Brady and Renie Riano handle comedy well. Hank Bell, George Cleveland, Jay Novello and Hal Taliaferro are okay in support. Joseph Kane, who directed, keeps story by Bradford Ropes and J. Benton Chaney moving at lively clip, while William Bradford also rates a nod for camera work, especially several trick shots in the mountain battle scenes.

The Unknown Guest

Monogram release of Maurice King production. Features Victor Jory and Pamela Blake. Directed by Kurt Neuman. Screenplay, Philip Yordan; camera, Jackson Rose. Reviewed at Strand, Brooklyn, N. Y., Sept. 17, '43. Running time, **61 MINS.**

Chuck Williams ... Victor Jory
Julie ... Pamela Blake
Nadroy ... Harry Hayden
Helen ... Veda Ann Borg
Martha Williams ... Nora Cecil
Joe Williams ... Lee White
Fats ... Paul Fix
Sheriff ... Emory Parnell
Swarthy ... Ray Walker
Sidney ... Edwin Mills

Neat mystery meller holds suspense; should make for acceptable dual.

Victor Jory essays title role and winsome Pamela Blake is the romantic vis-a-vis. Jory is the supposed blacksheep nephew of the Williamses (Lee White and Nora Cecil) who shows up at their inn when they're about to shutter for annual hiatus. Miserly couple gives him shabby welcome. He keeps inn going with aid of Miss Blake, waitress. Things begin to happen which directs suspicion that Jory has polished off his miserly relatives and has them buried in the cellar. The gal is sure of it but too much in love to throw him at the law. When the law is about to ambush him, the supposedly murdered couple shows up to set things aright for the final clinch of Jory and Miss Blake. Both give good performances. Others are okay.

Kurt Neuman, who directed, kept story moving with sustained suspense, and camera work of Jackson Rose is okay.

Schweik's New Adventures

(BRITISH-MADE)

London, Aug. 30.

Coronet Pictures' release of Eden Films production. Features Margaret McGrath, Lloyd Pearson. Directed by Karel Lamac; story by Karel Lamac; dialog, Con West; music, Clifton Parker. At Cambridge theatre, Aug. 27. Running time, **75 MINS.**

Schweik ... Lloyd Pearson
Madame Karova ... Margaret McGrath
Gestapo Chief ... Julian Mitchell
Railway Worker ... Richard Attenborough
Gendarme ... George Carney

Schweik, pronounced to rhyme with wake, is Czechoslovakia's 'Old Bill' Bairnsfather's Cockney character of the World War. Created by Jaroslav Hasek, the Czech humorist, 'The Good Soldier Schweik' was for 25 years a best seller in Czechoslovakia. Following the occupation of the country by the Nazis, Hasek produced a new book titled 'How to Speak German.' To everybody's amazement the hand book sold like hot cakes when it was discovered the title was a clever camouflage for an underground pamphlet, 'Schweik Against the Gestapo.'

Like 'Mission to Moscow,' a living statesman, Jan Masaryk, introduces the English-made version of this Czech character. Explaining the reason for Schweik making the Nazis look more dumb than they are, Masaryk declares the main purpose of Hasek's new book is to hearten the Czech people by proving the invincibility of the Nazis is a myth. Schweik does this in the film version by resorting to low comedy, including the use of a trick dog and a box full of fleas.

Lloyd Pearson as Schweik, as well as all the other principals, plays the part as a Cockney. The brand of comedy is, however, so distinctly alien to the Britist idea that the effect of the original is lost. Julian Mitchell as chief of the Gestapo turns in a workmanlike performance, but he too is as English as a BBC news announcer.

Direction by Karel Lamac, who also wrote the script, is adequate, but with the limitations imposed by the English cast and lack of authentic Czech exterior shots, the film is never convincing as a Czech offering. In spite of this, nothing has hit the screen yet which makes such howling fun of the Hun.

As a quasi-documentary, and skilfully cut, this might have curiosity appeal in America among sophisticates.

Jolo.

I Danced With Don Porfirio

('Yo Baile con Don Porfirio')
(MEXICAN-MADE)
(With Music)

Jesus Grovas production and release. Stars Mapy Cortes, Joaquin Pardave, Emil Tuero. Directed by Gilberto Martinez Solares. Original story, Gilberto Martinez Solares; camera, Raul Martinez Solares; music, Manuel Esperon; choreography for ballet, Eva Beltri. At Belmont, N. Y., starting Sept. 17, '43. Running time, **92 MINS.**

Violeta ... Mapy Cortes
Rosa ... Mapy Cortes
Don Severo ... Joaquin Pardave
Don Placido ... Joaquin Pardave
Alberto ... Emil Tuero
Don Porfirio ... Fernando Cortes
Don Evaristo ... Julio Villareal
Rodolfo ... George Reyes
Dona Leonor ... Consuelo G. de Luna
Dona Chole ... Consuelo Guiroz

(In Spanish, No English Titles)

Spotting of Mapy Cortes, clever Puerto Rican singer-dancer, and Emil Tuero in same picture lifts this Mexican-made considerably. It's a first-rate farce about mistaken identity. Miss Cortes, who appeared in RKO's 'Seven Days' Leave' last year, registers solidly in the dual role of a socialite and impetuous singer-dancer. Tuero, who might pass as a double for Harry James, clicks as a pianist and orchestra conductor. 'I Danced With Don Porfirio' shapes up as a sizable boxoffice entry from Mexico City, though without English titles it must lean almost solely on Spanish-speaking audiences in the U. S. Also has the additional asset of having been produced with the assistance of the Mexico City Ballet Theatre. Title stems from fact that the singer-dancer dances with one Don Porfirio, the Mexican president.

Plot hinges on close resemblance of the twin daughters of Don Severo

(Continued on page 16)

'Bell' Tolls Top Chi Biz at $53,000 In 3d; 'Lucky' 28½G, 2d, 'Holy' Fair 8G

Chicago, Sept. 21.

'For Whom the Bell Tolls,' at the State-Lake, continues to set the pace for straight films with $53,000 in sight for third week.

Palace and Grand should do $28,500 between them for the second week of 'Mr. Lucky' and 'Falcon in Danger.' Oriental is headed for stout $25,000 with second run of 'Jitterbugs' with Three Stooges and Ray Herbeck's orchestra on the stage. 'Holy Matrimony' is fairish $8,000 at the Apollo.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Holy Matrimony' (20th). Fairish $8,000. Last week, 'Stormy Weather' (20th) (4th wk, 5 days) and 'Holy Matrimony' (20th) and 'Mardi Gras' (Par, two days), satisfactory $9,000.

Chicago (B&K) (4,000; 40-75)—'Let's Face It' (Par) and Ted Lewis orch and revue on stage (2d wk). Staunch $42,000. Last week, strong $52,000.

Garrick (B&K) (900; 40-75)—'Dixie' (Par) (fifth week in Loop) and 'Fighting Sea Monsters' (Indie). Snug $8,000. Last week, good $9,500.

Grand (RKO) (1,150; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Smooth $8,500. Last week, swell $10,000.

Oriental (Iroquois) (3,200; 28-69)—'Jitterbugs' (20th) (2d run) with Three Stooges and Ray Herbeck orch on stage. Smart $25,000. Last week, 'Someone to Remember' (Rep) and Russ Morgan orch on stage, fine $24,000.

Palace (RKO) (2,500; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Trim $20,000. Last week, nifty $22,000.

Roosevelt (B&K) (1,500; 40-75)—'Bataan' (M-G) (3d wk). Excellent $18,000. Last week, snappy $22,000.

State-Lake (B&K) (2,700; 75-$1.10) 'Bell Tolls' (3d wk). Powerful $53,000. Last week, smash $58,000.

United Artists (B&K) (1,700; 40-75)—'Lily Mars' (M-G) (3d wk). Dandy $14,000. Last week, pert $17,000.

Woods (Essaness) (1,200; 40-75)—'Appointment Berlin' (Col) and 'What's Buzzin'' (Col) (2d wk). Bright $8,000. Last week, nice $10,000.

'Lucky' Huge at $18,000, Mpls. Ace; 'Rising Sun' Hot 16G, Moveovers Big

Minneapolis, Sept. 21.

Grosses continue at such high levels that the trade here is wondering if it's only a pleasant dream. Each succeeding week they skyrocket higher. 'Mr. Lucky' and 'Behind the Rising Sun' are currently pushing up to figures to astronomical proportions. Between them they are likely to account for a cool $35,000.

Despite the great boxoffice play being received by these newcomers, the holdovers, third week of 'So Proudly We Hail,' 'Bombardier' and 'Spitfire,' in second weeks, are holding up strongly. 'Phantom of the Opera,' which bowed out after four great weeks, could have remained longer except for the press of playing time. After a fortnight, stage shows return to the Orpheum Friday (24) with Connee Boswell and Joe Venuti's band.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Somewhere in France' (UA) and 'Spitfire's Blessed Event' (RKO). Zoobing to big $2,800 in five days. Last week, 'Gals, Inc.' (U) and 'Passport Suez' (Col) split with 'West Side Kids' (Rep) and 'Colt Comrade' (UA), big $3,200 in eight days.

Century (P-S) (1,600; 40-55)—'Bombardier' (RKO) (2d wk). Moved here from Orpheum after hefty week there. Good $5,000. Last week, 'Spitfire' (RKO), strong $7,500.

Gopher (P-S) (1,000; 35)—'Nobody's Darling' (Rep). One of few times a Republic picture has gone into this house. Satisfactory $4,200. Last week, 'Alaska Highway' (Par), okay $4,000.

Lyric (P-S) (1,000; 35)—'Proudly We Hail' (Par) (3d wk). Here after grabbing amazing $30,000 in initial fortnight at State. Looks like good $5,200. Last week, 'Du Barry Was Lady' (M-G) (3d wk), fine $6,000, making total of $28,000 for three weeks in Loop houses.

Orpheum (P-S) (2,800; 40-55)—'Behind Rising Sun' (RKO). Stupendous exploitation, publicity and advertising campaign paying off. Margo here in person first three days. Gwen Dew, newspaper woman, one-time Jap prisoner, also brought in for opening days. Terrific $16,000 or near. Last week, 'Bombardier' (RKO), great $12,000.

State (P-S) (2,300; 40-55)—'Mr. Lucky' (RKO). Raves for this one, and fans are going for it in droves. Huge $18,000 anticipated. Last week, 'Proudly We Hail' (Par) (2d wk), huge $11,000.

Uptown (Par) (1,100; 30-40)—'Human Comedy' (M-G). First neighborhood showing, fine $4,500. Last week, 'Stormy Weather' (20th), good $3,600.

World (Par-Steffes) (350; 40-75)—'Spitfire' (RKO) (2d wk). Moved here from Century. Fast $3,000 pace. Last week, 'Phantom of Opera' (4th wk), hefty $3,200, making total of almost $35,000 for run, immense.

'Heaven,' Tall 30G, Leads Forte Hub

Boston, Sept. 21.

'Heaven Can Wait' is on the inside track here this week, pacing the field with a great $30,000 at the Met. Snappy fall weather, after dark street crowds, and good product all around keeps film biz on a high level. Indications are for even better grosses from now on, if that's possible.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Adventures Rookie' (RKO) plus Guy Lombardo orch, Belett and English Brothers, others, on stage. Clicking for fine $28,500. Last week, 'Never Been Licked' (U), plus Ina Ray Hutton orch, others, on stage, $25,000.

Fenway (M-P) (1,373; 40-60)—'Proudly We Hail' (Par) and 'Hoosier Holiday' (Rep). Still solid, despite big two weeks at Met, $7,000. Last week, 'Oklahoma Kid' (WB) (reissue) plus 'Someone to Remember' (Rep), $5,000.

Memorial (RKO) (2,000; 44-75)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (2d wk). Dropped to $19,000, but still okay. Last week, sturdy $23,000.

Metropolitan (M-P) (4,367; 35-65)—'Heaven Can Wait' (20th) and 'Bomber's Moon' (20th). Mighty $30,000. Last week, 'Proudly We Hail' (Par) and 'Hoosier Holiday' (Rep.) (2d wk), strong $24,000.

Orpheum (Loew) (2,900; 44-65)—'Hi Diddle Diddle' (UA) and 'Tennessee Johnson' (M-G). Moderately good $23,000. Last week, 'Best Foot Forward' (M-G) and 'Buckskin Frontier' (UA) (2d wk), fine $19,000.

Paramount (M-P) (1,300; 33-65)—'Proudly We Hail' (Par) and 'Hoosier Holiday' (Rep). Here from two frames at Met, brawny $14,300. Last week, 'Oklahoma Kid' (WB) (reissue) and 'Someone to Remember' (Rep), $11,600.

State (Loew) (3,200; 44-65)—'Hi Diddle Diddle' (UA) and 'Tennessee Johnson' (M-G). Moderate $13,000. Last week, 'Best Foot Forward' (M-G) and 'Buckskin Frontier' (UA) (2d wk), nice $9,000.

Translux (Translux) (900; 28-65)—'Terror House' (Rep) and 'Monster and Girl' (Col) (reissue). Dandy $5,800. Last week, 'God's Country' (Rep) and 'Bowery Blitzkreig' (Mono), $5,000.

'FALCON'-SAMMY KAYE GIANT $20,000, BALTO

Baltimore, Sept. 21.

In lineup of numerous holdovers here, new combo at Hipp, 'The Falcon in Danger' plus Sammy Kaye and orchestra, is leading local parade at socko pace. Also good is 'Swing Shift Masie' at Loew's Century, which is attracting good response from all the shifts of industrial workers hereabouts. Biz all around continues nice.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Swing Shift Masie' (M-G). Attracting steady play at $17,000. Last week, 'Best Foot Forward' (M-G) (2d wk), fairish $11,400.

Hippodrome (Rappaport) (2,240; 17-66)—'Falcon in Danger' (RKO) plus Sammy Kaye orch on stage. Latter getting bulk of credit for socko $20,000. Last week, 'Kingdom For Cook' (Col) plus vaude, okay $16,700.

Keith's (Schanberger) (2,460; 17-55)—'Fired Wife' (U). Opened yesterday (Monday) after booming three weeks of 'Proudly We Hail' (Par). Final (3d) week, fine $8,900 after huge $35,000 first two weeks.

Mayfair (Hicks) (980; 25-50)—'All By Myself' (U). Fairish $5,500. Last week, 'Isle Forgotten Sins' (Indie), oke $5,200.

New (Mechanic) (1,680; 17-55)—'Claudia' (20th) (3d wk). Holding well at $6,000 after a good second sesh at $9,300.

Stanley (WB) (3,280; 20-60)—'Watch on Rhine' (WB) (3d wk). Maintaining nice pace at $9,000 after strong second sesh of $15,800.

Valencia (Loew's-UA) (1,480; 17-55)—'Best Foot Forward' (M-G) (moveover). Trim action at $5,500 after nice two-week run in downstairs Century. Last week, 'Victory Through Air Power' (UA), steady $6,200.

First Runs on Broadway

(Subject to Change)

Week of Sept. 23

Astor—'As Thousands Cheer' (M-G) (2d week).
(Reviewed in 'Variety' Sept. 15)

Capitol—'Johnny Come Lately' (UA).
(Reviewed in 'Variety' Sept. 1)

Criterion—'Hit the Ice' (U) (22).
(Reviewed in 'Variety' June 30)

Globe—'The Man From Down Under' (M-G) (25).
(Reviewed in 'Variety' Aug. 4)

Hollywood—'This Is the Army' (WB) (9th week).
(Reviewed in 'Variety' Aug. 4)

Music Hall—'So Proudly We Hail' (Par) (3d week).
(Reviewed in 'Variety' June 23)

Palace—'Hi, Diddle Diddle' (UA).
(Reviewed in 'Variety' Aug. 4)

Paramount—'A Lady Takes a Chance' (RKO) (2d week).
(Reviewed in 'Variety' Aug. 18)

Rialto—'The Seventh Victim' (RKO) (2d week).
(Reviewed in 'Variety' Aug. 18)

Rivoli — 'For Whom the Bell Tolls' (Par) (11th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Holy Matrimony' (20th) (2d week).
(Reviewed in 'Variety' Aug. 25)

Strand—'Watch on the Rhine' (WB) (5th week).
(Reviewed in 'Variety' July 28)

'Watch' Bright $16,000, Cincy; 'Foot' Fast 18G

Cincinnati, Sept. 21.

Two new entries this week and they're grabbing bulk of the trade. 'Best Foot Forward,' at the Albee, is topper, a bit ahead of 'Watch on Rhine' at the Palace. General biz is good but yet several notches behind last week.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Best Foot Forward' (M-G). Breezy $18,000. Last week, 'Behind Rising Sun' (RKO), big $19,000. Wednesday (15) was an off day for picture, house being turned over to Hollywood Bond Cavalcade from 4 p.m. on.

Capitol (RKO) (2,000; 40-60)—'This Is Army' (WB) (6th wk). Swell $7,000. Last week, hefty $9,000.

Family (RKO) (1,000; 20-30)—'Submarine Alert' (Par) and 'Spitfire's Blessed Event' (RKO), split with 'Lone Star Trail' (U) and 'Man Hunt' (20th). Fair $2,000. Same last week on 'Maltese Falcon' (WB) and 'Petticoat Larceny' (RKO), divided with 'Crime Doctor' (Col) and 'Black Market Rustlers' (Mono).

Grand (RKO) (1,430; 35-55)—'Behind Rising Sun' (RKO). Moveover from Albee. Excellent $7,500. Last week, 'Claudia' (20th) (2d run), great $9,000.

Keith's (Libson) (1,500; 35-55)—'Swing Shift Maisie' (M-G) (2d wk). Dandy $5,500 on heels of socko $9,000 kickoff.

Lyric (RKO) (1,400; 35-55)—'Hi Diddle Diddle' (UA). Transferred from Palace. Fair $4,500. Last week, 'Oklahoma Kid' (WB) (reissue), wham $7,500.

Palace (RKO) (2,600; 35-55)—'Watch on Rhine' (WB). Strong $16,000. Last week, 'Hi Diddle Diddle' (UA), okay $13,000.

Shubert (RKO) (2,100; 35-55)—'Proudly Hail' (Par). Held for second week of moveover. All right $4,500 after last week's nice $6,000.

'Savage' Torrid $9,000, Mont'l; 'Lucky' Big 10G

Montreal, Sept. 21.

'Mr. Lucky' is out in front currently with a smart total. 'White Savage' is close second, with holdovers dominating other deluxers.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Mr. Lucky' (RKO). Pointing to nifty $10,000. Last week, 'Crash Dive' (20th) (2d wk) good $8,000.

Capitol (CT) (2,700; 30-62)—'White Savage' (U) and 'Cowboy Manhattan' (U). Sighting handsome $9,000. Last week's repeat, 'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par), neat $6,500.

Loew's (CT) (2,800; 35-67)—'Constant Nymph' (WB) (2d wk). Smart $8,000 following big $13,000 first stanza.

Princess (CT) (2,300; 30-52)—'Two Tickets London' (U) and 'Gals, Inc.' (U). Snappy $6,000. Last week, 'Raid Calais' (20th) and 'Quiet, Please' (20th), good $5,500.

Strand (United Amusements) (750; 35-45)—'Song Texas' (Rep) and 'West Side Kid' (Rep) (2d wk). Looks like neat $2,500 after good $3,500 last week.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (11th wk). Still clicking at near good $3,000 following $3,400 last week.

H.O.'s Slow N.Y.; 'Lady'-Monroe Sock $80,000, 'Holy'-Landis-Draper And Wald Big 88G, Sole New Entries

Although two new pictures in downtown N. Y. houses are scoring in a very big way, sum total of business is short of sensational, due to a considerable degree to a flock of holdovers. Of latter, however, 'So Proudly We Hail,' at the Music Hall, is exceptionally strong. Over the weekend takes varied considerably with Saturday (18) again weaker than Sunday (19), as occurred the previous week.

'Holy Matrimony,' new arrival at Roxy, with Carole Landis, Paul Draper and Jerry Wald in person, wound up its first seven days last night (Tuesday) in fancy fashion at $88,000. Will be held only one more week, however, because of a product jam. Following this, instead of 'Claudia,' as planned a week ago, the Roxy is shoving up 'Wintertime' in order to clear it earlier for this territory.

New show at Paramount, 'Lady Takes a Chance' and Vaughn Monroe orchestra, is running the Roxy a hot race, on the first week concluded last night (Tuesday) having grabbed sock $80,000. Looks to be in for a healthy run.

The current second week of Hall's hit, 'Proudly,' should reach an extremely fine $105,000 or over, and remains at bat for another week or longer. Astor incumbent, 'Thousands Cheer,' which began in its second frame yesterday (Tuesday), came through in socko manner on the first to get $29,000. Second-run State currently has 'Best Foot Forward' and stageshow of Ed Sullivan and Harvest Moon Dance Winners, latter held over. The going is smart, with prospects for $29,000 or over. Holdovers range from okay to good.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (2d wk). Looks like a b.o. champ, first week having ended Monday night (20) at sock $29,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Du Barry Was Lady' (M-G) and Horace Heidt (5th-final wk). Tapering off to $30,000 or thereabouts, but oke. Last week (4th) hit near to $40,000. 'Johnny Come Lately' (UA) moves in tomorrow morning (Thursday), with Allan Jones, Henny Youngman and Morton Gould orch on stage.

Criterion (Loew's) (1,700; 35-$1.25)—'Hit Ice' (U) opens here today (Wednesday) after three sturdy weeks with 'Destroyer' (Col), final round hitting $20,000, second $23,000.

Globe (Brandt) (1,416; 35-85)—'Salute to Marines' (M-G) (4th-final wk). Dropping to about $12,000 but all right, while last week (3d) was $16,000, well over average. 'Man From Down Under' (M-G) opens here Saturday (25).

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (8th wk). Off more sharply than expected, current week (8th) looking no more than about $29,000 but good; last week (7th), $36,500. Sticks indefinitely.

Palace (RKO) (1,700; 44-$1.10)—'Sky's Limit' (RKO) (3d wk). Should get about $16,000 on windup, satisfactory. Second week was $22,000, good. 'Hi Diddle Diddle' (UA) comes in tomorrow (Thursday).

Paramount (Par) (3,664; 35-$1.10)—'Lady Takes Chance' (RKO) and Vaughn Monroe orch (2d wk). Draughty combination of picture and Monroe's band bringing in heavy coin, first seven days having gone to a strikingly fine $80,000. The previous week, sixth for 'Let's Face It' (Par) and Benny Goodman, was $52,000, very robust.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Proudly We Hail' (Par) and stageshow (2d wk). Hitting on all sixes for smash $105,000 or over on holdover, after having topped bangup $115,000 on first week. Holds over another, and probably longer.

Rialto (Mayer) (594; 24-65)—'Seventh Victim' (RKO). Doing well at $9,000 or over, and will hold. Last week, third for 'Hitler's Madman' (M-G), $7,000, okay.

Rivoli (UA-Par) (2,002; 85-$2.20)—'Bell Tolls' (Par) (11th wk). Holding up sturdily, 10th week having gone to nearly $30,000, the ninth to $32,000.

Roxy (20th) (5,886; 55-$1.10)—'Holy Matrimony' (20th) and, on stage, Carole Landis, Paul Draper, and Jerry Wald orch (2d wk). Although booked in for only two weeks due to product backing up, first ended last night in strong fashion at $88,000. Last week, fifth for 'Heaven Can Wait' (20th) and Ilona Massey, others, very big $76,000.

State (Loew's) (3,450; 35-$1.10)—'Best Foot Forward' (M-G) (2d run) (1st wk) and Ed Sullivan, with Harvest Moon Dance Winners (2d wk). Fine $29,000 or over sighted. Last week, 'Swing Shift Maisie' (M-G) and Sullivan-Harvest Mooners, others, topped big $30,000.

Strand (WB) (2,756; 35-$1.10)—'Watch On Rhine' (WB) and Abe Lyman orch, Jerry Lester, others, on stage (4th wk). Maintaining good stride, this week (4th) looking sturdy $38,000 or better, while previous stanza (3d) was $44,000. Remains fifth.

'Bell Tolls' Big 37½G in Wash.

Washington, Sept. 21.

'For Whom the Bell Tolls,' received kindly by crix, is hitting the jackpot at the Capitol. Opening night was a war bond preem with $1,275,000 sold via bonds. Turnover may enable it to surpass 'Gone With Wind' on initial session. 'We've Never Been Licked' was socked by reviewers and it may give Keith's its low gross for year.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Proudly We Hail' (Par) (2d wk) plus vaude. Nice $21,000 in sight after an opening week's great $30,000.

Columbia (Loew) (1,200; 40-60)—'Heaven Can Wait' (20th). Swell $8,500. Last week, 'Salute to Marines' (M-G), good $7,500.

Earle (WB) (2,240; 30-90)—'Destroyer' (Col) plus vaude. Neat $21,000. Last week, 'Watch on Rhine' (WB) (2d wk), under expectations with $18,500.

Keith's (RKO) (1,500; 30-55)—'Never Been Licked' (U). Critics no like, weak $8,500. Last week, 'Mr. Lucky' (RKO) (3d wk), trim $10,500 and great $44,000 for three weeks.

Metropolitan (WB) (1,800; 30-55)—'First Comes Courage' (Col). Nice $8,000 for this first-run. Last week, 'Army' (WB) (3d wk), fine $9,000.

Palace (Loew's) (2,242; 75-$1.10)—'Bell Tolls' (Par). Given raves by crix, will hit huge $37,500 for first seven days. Last week, 'Best Foot Forward' (M-G) (2d wk), nice $13,000 in six days.

'Rising Sun' Soaring To $17,000, Denver; 'Rhine' Stout 20G, Two Spots

Denver, Sept. 21.

'Watch on Rhine' and 'Spotlight Scandals,' playing day-date at Denver and Esquire, are easily pacing the city currently. 'Behind the Rising Sun,' topping dual combo at the Orpheum, is leading for high take at one house. 'So Proudly We Hail' is holding close to second week biz at Denham and stays a fourth.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Claudia' (20th) and 'Mr. Yates' (Col), after week at each Denver, Esquire. Nice $6,000. Last week, 'Army' (WB) (2d wk), also at Rialto and after two weeks each at Denver and Esquire, fine $8,000.

Broadway (Fox) (1,040; 30-65)—'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO), after week at Orpheum. Good $4,500. Last week, 'Cabin Sky' (M-G) and 'Pilot No. 5' (M-G), after week at Orpheum, fair $3,500.

Denham (Cockrill) (1,750; 30-60)—'Proudly We Hail' (Par) (3d wk). Big $14,000, near second week figure, and stays a fourth session. Last week, 'Proudly We Hail' (Par) (2d wk), big $14,500.

Denver (Fox) (2,525; 30-65)—'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), day-date with Esquire. Sock $16,500. Last week, 'Claudia' (20th) and 'Mr. Yates' (Col), also at Esquire, fine $1,500.

Esquire (Fox) (742; 30-65)—'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), also at Denver. Fine $3,500. Last week, 'Claudia' (20th) and 'Mr. Yates' (Col), also at Denver, nice $3,000.

Orpheum (RKO) (2,600; 30-65)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO). Smash $17,000, and holding. Last week, 'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO), fine $13,800.

Paramount (Fox) (2,200; 30-50)—'Captive Wild Woman' (U) and 'Larceny With Music' (U). Fine $10,000. Last week, 'Frontier Badmen' (U) and 'He Hired Boss' (20th), nice $9,000.

Rialto (Fox) (878; 30-65)—'Army' (WB) (3d wk). Big $4,000 on third session here. Also played two weeks each at Denver, Esquire, Aladdin. Last week, about same.

BETTE DAVIS and PAUL LUKAS in "WATCH ON THE RHINE" with GERALDINE FITZGERALD • LUCILE WATSON • BEULAH BONDI GEORG

Screen Play by Dashiell Hammett • From the Play by LILLIAN HELLMAN • Additional Scenes and Dialogue by Lillian Hellman • Music by Max

Are You Backing the Attack?

Warners' Watch on the Rhine

-actually grossing up to

50% more than any Bette Davis picture yet!

LAH BONDI GEORGE COULOURIS • Directed by HERMAN SHUMLIN

on • Music Max Steiner

PRODUCED BY
HAL B. WALLIS

H.O.'s Clog Philly Albeit 'Best Foot' $28,500, 'Claudia' 25G, Forte New Pix

Philadelphia, Sept. 21.

Holdovers hog the spotlight along Philly's main stem with only three new features making their bow this week. Result is a slight dip in total biz.

'This Is the Army' pulls out of the Mastbaum on Thursday (23) after 37 stupendous days. 'Best Foot Forward' is top grosser currently at the Fox with 'Claudia' at Boyd, also bullish and just a step behind.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Proudly We Hail' (Par) (3d wk). Still chipper at $14,700. Second round for nurse thriller big $16,500.

Arcadia (Sablosky) (600; 35-75)—'Gone With Wind' (M-G) (repeat) (2d wk). Fairish $2,900. Last week, fine $4,400. Played on three-a-day basis.

Boyd (WB) (2,560; 35-75)—'Claudia' (20th). Bullish $25,000. Last week, 'Watch on Rhine' (WB) (3d wk), good $14,900.

Earle (WB) (2,768; 35-85)—'Kingdom for a Cook' (Col) with Dante magic unit. Doing okay $22,600. Last week, 'Frontier Badmen' (U) with Inkspots and Bobby Sherwood orch, solid $27,500.

Fox (WB) (2,245; 35-75)—'Best Foot Forward' (M-G). Tuneful $24,500 plus extra $4,000 for one-day Sabbath showing at Earle. Last week, 'Destroyer' (Col), good $14,200 on second week.

Karlton (Goldman) (1,000; 35-75)—'Stormy Weather' (20th) (2d run). Hurt slightly by long run at Fox, so-so $6,000. Last week, 'Heaven Can Wait' (20th) (2d run), bangup $9,200.

Keith's (Goldman) (2,200; 35-75)—'First Comes Courage' (Col) (2d run). Good $7,000. Last week, 'Du Barry Was Lady' (M-G), fair $5,800 for second run.

Mastbaum (WB) (4,692; 35-75)—'Army' (WB) (5th wk). Nine days of final week, still stout at $30,000. Last week, great $44,000.

Stanley (WB) (2,916; 35-75)—'Let's Face It' (Par) (2d wk). Fine $18,400. Last week, healthy $27,500 plus $4,200 for Sunday Earle show.

Stanton (WB) (1,475; 35-75)—'Swing Shift Maisie' (M-G) (3d wk). Sloughing off to $7,800 after neat $10,200 for second trip.

'We Hail' Smash $15,500 In Indpls.; 'Watch' And 'Maisie' Each Boff 12G

Indianapolis, Sept. 21.

To prove that the boom-time grosses piled up through the summer was no flash in the pan, the boxoffice tide is running just as high in the first week of fall season. Every first run house downtown is well over its 1943 average currently. 'So Proudly We Hail' is the big noise at the Indiana, with 'Watch on the Rhine' at the Circle and 'Swing Shift Maisie' at Loew's running close for second honors.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Watch on Rhine' (WB). Powerful $12,000, high for straight filmers here. Last week, nifty $15,000 for 'Submarine Alert' (Par) with Joe Venuti orch and Connee Boswell, 55c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Proudly We Hail' (Par). Smash $15,500. Last week, big $14,700 for 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO).

Keith's (Indie) (1,200; 30-50)—'London Blackout Murders' (Rep) and vaude. Dandy $5,300 in four-day run. Last week, average $4,500 on 'Fighting Sea Monsters' (Indie) and vaude, same run.

Loew's (Loew's) (2,450; 30-50)—'Swing Shift Maisie' (M-G) and 'Appointment Berlin' (Col). War plant workers welcome Maisie with bangup $12,000. Last week, 'Best Foot Forward' (M-G) and 'Taxi, Mister' (UA), oke $8,400 in second stanza after bangup $14,000 opener.

Lyric (Katz-Dolle) (1,600; 30-50)—'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO). Nice $5,000 on moveover. Last week, satisfactory $5,500 on 'Army' (WB) moveover after three terrific weeks at Indiana.

'Lucky' Torrid $28,000, Newark; 'Foot' Hot 19G

Newark, Sept. 21.

Biz generally brisk, with 'Mr. Lucky,' Proctor's entry way out in front, running strong. 'Best Foot Forward,' at State, is showing plenty of b.o. kick, and Branford has favorable entry in 'Hers to Hold.' The Adams has the SRO sign out, with Cab Calloway's unit on stage tied with 'West Side Kid.'

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'West Side Kid' (Rep) and Cab Calloway orch on stage. Strong $24,000. Last week, 'Song of Texas' (Rep) with Carmen Cavallaro orch, Carole Landis, topping stage fare, first-rate $19,900.

Branford (WB) (2,800; 30-90)—'Hers to Hold' (U) and '2 Tickets London' (U). Getting nice word-of-mouth, favorable $18,500. Last week, 'Watch Rhine' (WB) and 'All By Myself' (U) (2d wk), impressive $15,100.

Capitol (WB) (1,200; 20-50)—'Happened One Night' (Col) and 'Lost Horizon' (Col). Reissues will be lucky to finish with sour $2,800. Last week, 'Youngest Profession' (M-G) and 'Pilot No. 5' (M-G), around $3,200.

Paramount (Adams - Par) (2,000; 35-85)—'Sleepy Lagoon' (Rep) and 'God's Country' (Rep). Drowsy $12,000. Last week, 'Let's Face It' (Par) and 'False Faces' (Rep) (4th wk), comfortable $11,500.

Proctor's (RKO) (3,400; 35-99)—'Mr. Lucky' (RKO) and 'Spitfire's Blessed Event' (RKO). Flirting with hot $28,000, and cinch to hold. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (Rep) (2d wk), bright $16,000.

State (Loew's) (2,600; 30-85)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G). Showing plenty of b.o. kick at $19,000. Last week, 'Above Suspicion' (M-G) and 'Senoritas from Chicago' (Col), stout $18,000.

'Claudia' Wow $14,000, Pitt.; 'We Hail' Nice 22G, 'Matrimony' Mild at 9G

Pittsburgh, Sept. 21.

'Claudia' is the town's sweetheart this week. It's bulging the walls of the Fulton. Combo of Blue Barron orchestra and 'Swing Shift Maisie' is keeping the Stanley in the money. 'So Proudly We Hail' is banging out a torrid stanza at the Penn. 'Holy Matrimony' is something of a disappointment at the Harris after crix raves. Holdovers are doing only fair.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Claudia' (20th). Blazing along to great $14,000, and another honey for this house right after 'Hers to Hold' (U) strong showing. Picture practically had a pre-sold audience since play was at the Nixon three times. Last week, 'Hold' (4th wk), only $2,000 in four days.

Harris (Harris) (2,200; 30-60)—'Holy Matrimony' (20th). Crix went overboard for this but only fair $9,000 is likely. Moves to Senator tomorrow (Wednesday). Last week, 'Destroyer' (Col) five days of second week, good $5,500.

Penn (Loew's-UA) (3,300; 30-60)—'Proudly We Hail' (Par). Marquee names and title bringing nice $22,000. Last week, 'Best Foot Forward' (M-G), all right $20,000.

Ritz (WB) (800; 30-60)—'Watch On Rhine' (WB) (3d wk). Here via Penn to Warner to Ritz route. Oke $3,500. Last week, 'Army' (WB) (4th wk), sensational $7,000.

Senator (Harris) (1,750; 30-60)—'Destroyer' (Col) (3d wk). Previously at Harris, this is petering out for mild $2,800. Last week, 'Heaven Can Wait' (20th), around $2,500 in five days in fourth week downtown.

Stanley (WB) (3,800; 30-75)—'Maisie' (M-G) plus Blue Barron orch, Merry Macs, on stage. Flesh isn't getting much help from screen this week but doing nice job at okay $22,000. Last week, 'Above Suspicion' (M-G) and Dante magico act, trim $24,000.

Warner (WB) (2,000; 30-60)—'Best Foot Forward' (M-G) (2d wk). Moved here from Penn but mild $6,000 is likely. Last week, 'Watch on Rhine' (WB), also moveover from Penn, bangup $9,000.

'Youngest' OK $8,500 In Port.; 'Dixie' Fat 12G, 2d

Portland, Ore., Sept. 21.

'Youngest Profession' is winning out at the United Artists, being one of two new films this week. 'Heaven Can Wait' is okay on holdover for five days at the Paramount, but 'Dixie' is the real sensation on second week at the Orpheum.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Lily Mars' (M-G) and 'Shantytown' (Rep) (2d wk). High $10,000. First week, gigantic $15,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Submarine Alert' (Par) and 'Murder Waterfront' (WB). Good $9,000. Last week, 'Bomber's Moon' (20th) and 'False Faces' (Rep), okay $7,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Dixie' (Par) (2d wk). Strong $12,000. First week topped town with terrific $17,500.

Paramount (H-E) (3,000; 40-65)—'Heaven Can Wait' (20th) and 'Passport to Suez' (Col) (2d wk). Trim $8,000 in five days. First week, strong $17,000.

United Artists (Parker) (900; 40-65) — 'Youngest Profession' (M-G) and 'Get Going' (U). Satisfactory $8,500. Last week, 'Never Been Licked' (U) pulled after five days of second week, sad $4,600.

Film Reviews

Continued from page 12

I Danced With Don Porfirio

(Joaquin Pardave), one being a society miss and the other a footlighter. The father keeps the singer-dancer in the background, dialog and story tipping off that she's the daughter of his mistress. Only accidentally does his wife discover the other child. An ardent suitor falls in love with the socialite daughter and then thinks he's seeing double when the other girl, his voice pupil, becomes involved. To complicate affairs, there's a second suitor who courts the singer and thinks he's being two-timed when the other daughter appears.

Director Gilberto Solares manages to squeeze every laugh possible from the pat farcical situations, even down to the comedy duel. Ballet numbers and stage sequences are deftly staged. Manuel Esperon's music is markedly tuneful.

Miss Cortes more than ever looks like a potential screen personality with improvement in her terps ability. Her forte always has been her vivacious singing and dancing, and she's in fine form in these. Tuero, as her voice tutor and pianist-band leader, figures importantly in nearly every scene. Pardave, character veteran of many Spanish pictures, is at his best. George Reyes, as the rival in the confused love affair, also clicks along with the other support. *Wear.*

Adventures of the Flying Cadets

(Serial; Chapters 1, 2, 3)

Universal release of Henry MacRae production. Directed by Ray Taylor and Lewis D. Collins. Screenplay, Morgan B. Cox, George H. Plympton and Paul Huston, from original story by Cox; editors, Alvin Todd, Paul Hinns, Irving Birnbaum, Edgar Vanes; music director, H. J. Salter. Previewed in projection room, N. Y., Sept. 16, '43. Running time, **21 MINS**, first chapter, rest **20 MINS.**

Cast: Johnny Downs, Bobby Jordan, Ward Wood, Billy Benedict, Edward Cianelli, Robert Armstrong, Charles Trowbridge, Jennifer Holt, Regis Toomey, Joseph Crehan, Addison Richards, Leland Hodgson, Ian Keith, Philip Van Vandt, Joan Blair, Selmer Jackson, Pat Flaherty, William Forrest, Louis Arco, Louis Adlon.

For those exhibs who pad their Saturday morning programs for juvenile interest, 'Adventures of the Flying Cadets' is right up their alley. There's no pretense at what 'Cadets' aims are; it's strictly for kids and, as such, sure to ignite 'em.

Yarn concerns the escapades of four cadets at a flying school, the leads being handled by Johnny Downs, Bobby Jordan, Ward Wood and Billy Benedict. There's some Nazi espionage thrown in, along with the murders of several men who apparently had the clews to some lost gold. First three of the 13 chapters were reviewed.

Performances are standard, and the direction was apparently more intent on pace than plausibility. *Kahn.*

'MARINES' TOP PROV., SOCKEROO AT $22,000

Providence, Sept. 21.

Two holdovers and a return engagement highlight this week's stand hereabouts with all doing swell. Top new one is 'Salute to Marines' at Loew's State. Holdover biggies are 'This Is Army' at Majestic, and 'So Proudly We Hail' at Strand. 'Pride of Yankees' is playing a return date at RKO Albee.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Pride Yankees' (RKO) and 'Two Tickets London' (U). Bangup $10,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk), nice $7,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) third downtown week. Fair $3,200. Last week, 'Claudia' (20th) (2d run), good $3,500.

Fay's (Indie) (2,000; 30-50)—'Larceny With Music' (U) and vaude. Holding own for good $6,500. Last week, 'Boots Saddles' (Rep) (reissue) and vaude, nice $7,000.

Majestic (Fay) (2,200; 44-50)—'This Is Army' (WB) (2d wk). Swell $17,500 after hitting zowie $21,000 opening sesh.

Metropolitan (Indie) (3,200; 36-59)—'God's Country' (Rep) and Henny Youngman heading stage show with Don Mario orchestra. Three-day weekend got good $7,000. Last week, 'Revenge Zombies' (Mono) and Sammy Kaye orch on stage, great $14,000.

State (Loew) (3,200; 30-50)—'Salute to Marines' (M-G) and 'Footlight Glamour' (Col). Marine induction ceremonies on stage opening night drew special attention, great $22,000. Last week, 'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) (2d wk), fair $10,000.

Strand (Indie) (2,000; 30-50)—'Proudly We Hail' (Par) (3d wk). Opened third week Sunday (19). Second week, snappy $15,000.

Det. Slows Up but 'Bombardier' OK At $30,000, Also 'Maisie'-'Tartu,' 20G

Detroit, Sept. 21.

More fresh product moves into the loop here this week as the return to school and tightening of gas rationing begins to make itself felt. However, strong bills continue to hold okay on holdover sessions.

Fox is leading the pack with 'Bombardier' and 'Captive Wild Woman.' United Artists opened strong on 'Swing Shift Maisie,' pat title for locals, and 'Adventures of Tartu.'

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Claudia' (20th) and 'Appointment Berlin' (Col) (3d wk). Switched in after two strong weeks at Fox for good $9,800. Last week, 'Corregidor' (PRC) and 'Footlight Glamour' (Col), nice $9,700.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Revenge Zombies' (Mono) and '7th Victim' (RKO). Okay $14,000. Last week, 'Union Pacific' (Par) and 'Desire' (Par), pair of reissues, choice $15,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Bombardier' (RKO) and 'Captive Wild Woman' (U). Strong week-end is helping this to a robust $30,000. Last week, 'Claudia' (20th) and 'Appointment Berlin' (Col) (2d wk), nice $28,000.

Madison (United Detroit) (1,800; 55-75)—'Crash Dive' (20th) and 'Hard Way' (WB). Back in loop for so-so $4,300. Last week, 'Lady Burlesque' (UA) and 'Background Danger' (WB), tidy $4,700.

Michigan (United Detroit) (4,000; 55-75)—'Mr. Lucky' (RKO) and 'High Explosives' (Par) (2d wk). Sighting nice $19,000 after last week's strong $27,000.

Palms-State (United Detroit) (3,000; 55-75)—'Army' (WB) (4th wk). Still rolling at fine $17,000 after last week's brisk $23,000.

United Artists (United Detroit) (2,000; 55-75)—'Swing Shift Maisie' (M-G) and 'Adventures of Tartu' (M-G). Fine $20,000. Last week, 'Du Barry' (M-G) and 'Hitler's Madman' (M-G) (3d wk), good $12,000.

Blue Backs Fidler

Continued from page 1

that source. The network had early last week received a letter from S. Charles Einfeld, WB v.p. in charge of publicity and advertising, demanding a retraction of Fidler's statement. In his broadcast of last Sunday night (19) Fidler offered a somewhat watery correction of his statement about the ex-actors in uniform. He said that he had erred in declaring that the money earned from their public appearances and the making of WB's version of 'This Is the Army' went to the Army. The proceeds, he said, went to the Army Emergency Relief Fund.

Blue officials expressed the hope the latter part of last week that Warner Bros. would not use the incident as a reason for calling off a program deal that had been in process between the two organizations. The web's officials said that the two things ought to be kept separate. The deal referred to involves a daily half-hour stanza which would originate from the WB studio commissary on the west coast.

Free Speech Issue

Hollywood, Sept. 21.

Don Gilman, Coast v.p. for the Blue, said yesterday (Monday) that he was backing Fidler on the issue; that he might not agree with the gossiper, but that he (Gilman) would (quoting Voltaire) defend Fidler's right to say it; that the right of free speech was involved in the controversy with Warner Bros. and that Fidler has a right to criticize the Army, the Government or any one else.

Warners has meanwhile informed the Blue that until a full apology is forthcoming from Fidler and the network the studio will withhold all cooperation with the network in the form of contract stars, scripts and program tieups.

It was reported yesterday (Monday) that officers of Army Emergency Relief were preparing to take appropriate action against Fidler. Officials of the American Legion posts and other veteran organizations are also said to have filed protests with the Blue, demanding that a retraction be made of Fidler's attack on servicemen. AER officials declared that if the Blue network agrees to Warners' request for time to refute the Fidler remarks, which were branded 'unpatriotic and seditious,' they would make available for the program many of the 1,027 beneficiaries of AER, including the widows of soldiers and sailors who have died on the battlefront.

Fidler has forced the Blue network to make previous apologies for his erratic reporting, the latest incident being the episode about Gene Tierney smoking cigars, for which he publicly apologized two weeks ago after the network had been declared out of bounds to 20th-Fox players for nine months.

Nitery Dent

Continued from page 1

tinue at the 750-capacity rate next spring when the room reopens. Roof is closing Oct. 2, following current Tommy Tucker's run, because Harry James' scheduled return has been cancelled. Columbian Room, downstairs, will pick up where the Roof leaves off.

Pennsylvania hotel's Cafe Rouge, which always has maintained wide aisles in the past, was obliged to install another exit to comply with new regulations and may be able to maintain its normal capacity of between 350 and 400. However, like other rooms, it will be unable to pack patrons in too tightly on weekends when the major portion of its business is done.

Hotel owners and booking agencies as yet have no idea how reduced capacities will affect bands' salaries. At the Penn, Astor, New Yorker, and other spots using big names the salary of a band is usually computed on a guarantee plus percentage of the covers basis. So, if capacity limitations lower potential cover totals and a band's possible take, it undoubtedly will effect guarantee demands.

Insofar as night clubs are concerned the smaller the spot the more seriously it will be affected. Some of the 52d street jive bistros, for example, literally place tables atop one another when business is good, with little room for even waiters to move up and down the room. The three-foot aisle rule will hamstring these spots and similar ones.

'Claudia' Great $17,000, Seattle Ace; 'Ice' Slick 11G, 'Hail' 10½G, Both 2d

Seattle, Sept. 21.

Although showmen are talking, plugging and selling Third War Loan bonds, biz rolls along at an okay gait.

'Claudia' is the standout of new entries, with rousing week in sight at the Paramount. 'Hit the Ice' is remarkably strong on holdover after a terrific first week at the Orpheum. 'So Proudly We Hail' also is strong for second session at the Fifth Ave.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Dixie' (Par) and 'Saludos Amigos' (RKO) (5th wk). Strong $5,400. Last week, solid $6,300.

Fifth Avenue (H-E) (2,349; 40-75)—'Proudly We Hail' (Par) (2d wk). Hefty $10,500. Last week, sensational $14,200.

Liberty (J & vH) (1,650; 40-65)—'Hi Diddle' (UA) and 'Good Luck, Mr. Yates' (Col). Neat $9,500. Last week, fourth of 'Destroyer' (Col) and 'Two Senoritas' (Col), oke $6,100 in six days.

Music Box (H-E) (850; 40-75)—'Oklahoma Kid' (WB) (reissue) and 'Next of Kin' (U). Nice $5,000. Last week, 'Heaven Can Wait' (20th), fine $4,600.

Music Hall (H-E) (2,200; 40-75)—'Union Pacific' (Par) and 'Souls at Sea' (Par) (reissues). Fair $6,000. Last week, 'Proudly Hail' (Par), big $9,000.

Orpheum (H-E) (2,600; 40-75)—'Hit the Ice' (U) and 'Murder Waterfront' (WB) (2d wk). Immense $11,000. Last week, terrific $16,500.

Palomar (Sterling) (1,350; 30-75)—'Sleepy Lagoon' (Rep) plus stage bill, with 'Colorado Hill Billies' topping. Big $9,500. Last week, 'God's Country' plus vaude, $9,800.

Paramount (H-E) (3,039; 40-75)—'Claudia' (20th) and 'Here Comes Kelly' (Mono). Torrid $17,000. Last week, 'Hers to Hold' (U) and 'Falcon in Danger' (RKO) (2d wk), fair $5,900 in five days. Didn't hold up.

Roosevelt (Sterling) (800; 40-75)—'Army' (WB) (5th wk). Big $5,600. Last week, great $6,800.

Winter Garden (Sterling) (800; 20-30)—'More the Merrier' (Col) and 'Slightly Dangerous' (M-G) (3d run). Okay at $4,200. Last week, third run of 'Human Comedy' (M-G), and 'Aldrich Swings' (Par), fine $4,500.

Frisco Biz Off but 'Dixie'-'Tiger' 31G, 'Suez'-T. Dorsey 34G, Both Big

San Francisco, Sept. 21.

All downtown houses are off this week after sensational biz last sesh. Income tax deadline blamed partly for downbeat. 'Bells' at Alcazar continues strong at $15,000. Golden Gate socko at $34,000 with 'Passport to Suez' and Jimmy Dorsey orchestra on stage. This is Dorsey's first appearance here.

'Dixie' and 'Saint Meets the Tiger' looks torrid $31,000 at the Fox. Others mostly are thin.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'Bell Tolls' (Par) (3d wk). Tapering off to $15,000. Last week, nice $16,500.

Fox (F-WC) (5,000; 55-75)—'Dixie' (Par) and 'Saint Meets Tiger' (Rep). Stout $31,000. Last week, 'Proudly We Hail' (Par) and 'Morning Judge' (U) (2d wk), good $15,500 in four days.

Golden Gate (RKO) (2,850; 55-75)—'Passport Suez' (Col) with Tommy Dorsey orch. Big $34,000. Last week, 'Spitfire' (RKO) and 'Pin-Up Girl' revue on stage (2d wk), okay $28,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Destroyer' (Col) and 'Great Life' (Col) (3d wk). Thin $12,000. Last week, fair $16,800.

Paramount (F-WC) (2,470; 55-75)—'Proudly We Hail' (Par) plus 'Morning Judge' (U) (3d week on Market St.). So-so $19,000. Last week, 'Claudia' (20th) and 'Report Aleutians' (2d wk), meek, $18,000 in eight days.

St. Francis (F-WC) (1,475; 55-75)—'Army' (WB) (fifth sesh downtown). Slipping to $15,000. Last week, husky $17,500.

United Artists (Blumenfeld-UA) (1,100; 60-75)—'Canteen' (UA) (10th wk). Mild $8,000. Last week, dived to meagre $8,500.

Warfield (F-WC) (2,650; 55-75)—'Submarine Alert' (Par) and 'Art Model' revue on stage (2d wk). Powerful $26,500 after last week's fine $27,000.

'ARMY' SOCKO $36,000, BUFF.; 'CLAUDIA' 18G

Buffalo, Sept. 21.

Biz still on upbeat here, with 'This Is Army' outstanding at Great Lakes. 'Claudia' shapes as sturdy at the larger Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Claudia' (20th). Sturdy $18,000. Last week, 'Salute to Marines' (M-G) and 'Aldrich Swings It' (Par) (2d wk), strong $14,000.

Great Lakes (Shea) (3,000; 35-55)—'This Is Army' (WB). Soaring to sock $23,000 plus smash $13,000 total on preem. Last week, 'Proudly We Hail' (Par) (3d wk), hefty $12,000.

Hipp (Shea) (2,100; 35-55)—'Swing Shift Maisie' (M-G) and 'The Kansan' (UA) (3d wk). Standing up in great shape, $8,500 on third session. Last week, bright $11,000.

Lafayette (Basil) (3,300; 35-55)—'First Comes Courage' (Col) and 'Redhead Manhattan' (Col). Fine $13,000. Last week, 'What's Buzzin'' (Col) and 'Power of Press' (Col), neat $10,000.

20th Century (Ind.) (3,000; 35-55)—'Falcon in Danger' (RKO) and 'Bell-A-Poppin' unit on stage. Unit is local talent show from Bell Aircraft plant. Strong $14,000. Last week, 'Sky's Limit' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk), oke $7,500.

'Watch' Grand $27,000, B'klyn; 'Ok. Kid' Hot 11G

Brooklyn, Sept. 21.

New arrival at Fabian Paramount, 'Watch on the Rhine,' is off to sterling start. Strand also is booming with 'Oklahoma Kid,' a reissue, and 'Murder on Waterfront.'

Eestimates for This Week

Albee (RKO) (3,274; 35-65)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (2d wk). Nice $17,000. Last week, swell $20,000.

Fox (Fabian) (4,023; 35-65)—'Someone to Remember' (Rep) and 'Unknown Guest' (Mono). Okay $20,000. Last week, 'Let's Face It' (Par) and 'High Explosive' (Par) (4th wk), dandy $15,000.

Metropolitan (Loew's) (3,618; 35-65)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G) (2d wk). Okay $17,000. Last week, magnificent $25,000.

Paramount (Fabian) (4,020; 35-65)—'Watch on Rhine' (WB) and 'Aldrich Swings It' (Par). Grand $27,000. Last week, 'First Comes Courage' (Col) and 'Mister Big' (U) (2d wk), good $17,000.

Strand (WB) (2,952; 35-65)—'Oklahoma Kid' (WB) (reissue) and 'Murder on Waterfront' (WB). Booming $11,000. Last week, 'Next of Kin' (U) and 'Women at Work' (Indie), so-so $5,000.

Key City Grosses

Estimated Total Gross
This Week $3,147,600
(Based on 23 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,164,200
(Based on 26 cities, 174 theatres)

'THANK STARS' HOT 15G, K. C.

Kansas City, Sept. 21.

'Thank Your Lucky Stars' bowed at Newman this week to pace the town. After a big five-day opening gross, 'Suspicion,' at the Midland, is next in line, the sole holdover. New product is brisk at other downtown deluxers. 'Sky's the Limit,' at Orpheum; 'Never Been Licked,' day-and-date at Esquire, Uptown and Fairway, and 'Sleepy Lagoon,' dualed with 'Nobody's Darling' at Tower, being good but not outstanding.

Estimates for This Week

Esquire, Uptown and Fairway—(Fox-Midwest) (820, 2,043 and 700; 11-50)—'Never Been Licked' (U). Lively $9,000. Last week, 'Claudia' (20th) (2d wk). Nice $8,700, after healthy $11,000 initial round.

Midland (Loew's) (3,500; 11-50)—'Suspicion' (M-G) plus 'All-Cartoon Revue' (RKO) (2d wk). Bright $11,000 after five-day opening total of $14,000.

Newman (Paramount) (1,900; 11-50)—'Thank Lucky Stars' (WB). Hot $15,000. Last week, 'Proudly We Hail' (Par) (3d wk), steady $9,000 adding up to total of $39,000 for three-week run.

Orpheum (RKO) (1,600; 15-20)—'Sky's Limit' (RKO) plus 'Falcon in Danger' (RKO). Good $9,000. Last week, 'Army' (WB) (5th wk), okay $8,500.

Tower (Fox-Joffee) (2,100; 15-50)—'Sleepy Lagoon' (Rep) and 'Nobody's Darling' (Rep), plus vaude. Nice $9,000. Last week, 'Spotlight Scandals' (Mono), with stage show featuring Faith Bacon, husky $10,500.

'Face It' Paces L'ville With Boffo $12,000

Louisville, Sept. 21.

Trade in downtown houses is continuing good here, although no films have outstanding b.o. appeal. 'Let's Face It' at the Rialto is going fine. 'Swing Shift Maisie,' dualled at Loew's State, is on the beam, while h.o. of 'Watch on Rhine' at Mary Anderson is holding up in swell style.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO). Excellent $4,500 on moveover. Last week, 'Proudly We Hail' (Par), nifty $4,000 moveover.

Kentucky (Switow) (1,200; 15-25)—'Coney Island' (20th) and 'Assignment in Brittany' (UA). Normal $1,800. Last week, 'Edge Darkness' (WB) and 'Jitterbugs' (U), oke $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Swing Shift Maisie' (M-G) and 'Somewhere France' (UA). Looks like solid $11,000. Last week, 'Best Foot Forward' (M-G) and 'Passport Suez' (Col) (2d wk), fine $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Watch on Rhine' (WB) (2d wk). Indications for punchy $5,000. Last week, grand $7,500.

National (Indie) (2,400; 40-60)—'Swing Partner' (Rep) with Shep Fields orch on stage. Great $17,700. Last week, 'Here Comes Kelly' (Mono) plus Blue Barron orch, others, on stage, hefty $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Let's Face It' (Par). Topping all films in town. Will wind up with sock $12,000. Last week, 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO), rousing $15,000, and moveover.

Strand (Fourth Avenue) (1,300; 30-50)—'This Is Washington' (RKO) and 'Petticoat Larceny' (RKO). Lum and Abner film off to a zippy start, robust $6,500. Last week, 'Mr. Big' (U) and 'Submarine Alert' (Par) (2d wk), steady $4,000.

Bob Chester Ups 'Holy' To Trim $15,500, Omaha; 'Rising Sun' High 8½G

Omaha, Sept. 21.

Ideal show weather and American Legion convention here are boosting business all over town. Orpheum with 'Holy Matrimony' and Bob Chester's orchestra did not get much of an advance buildup but will do nice $15,500. Even small-seater Brandeis with 'Behind the Rising Sun' has hefty total. Omaha is surprise of week with the two reissues 'Souls At Sea' and 'College Swing.'

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO). Hefty $8,500 or near. Last week, 'Destroyer' (Col) and 'Gildersleeve's Bad Day' (RKO), oke $6,200.

Orpheum (Tristates) (3,000; 20-65)—'Holy Matrimony' (20th) and Bob Chester orch. Started without much buildup but doing nice $15,500. Last week, 'Bomber's Moon' (20th) and Teddy Powell orch plus Johnny Burke in person, on stage, fair $14,800, with small help from film.

Paramount (Tristates) (3,000; 11-50)—'Army' (WB) (2d wk). With one night out for bond rally, big $11,500. First time any show held over at this house, others being moveovers. Last week, terrific $31,000.

Omaha (Tristates) (2,000; 11-50)—'Souls At Sea' (Par) and 'College Swing' (Par). These two reissues packing them in, for smash $11,500. Last week, 'Proudly We Hail' (Par) moved from Paramount plus 'Natzy Nuisance' (UA), stout $8,000.

Town (Goldberg) (1,400; 11-30)—'Leather Burners' (Par), 'Mug Town' (U) and 'Thunder Birds' (20th) triple split with 'Death Rides Plains' (PRC), 'Silver Queen' (UA), 'Tahiti Honey' (Rep) and 'Not On Lone Prairie' (U), 'Arizona Days' (Indie), 'Varsity Show' (WB) and 'Spooks Run Wild' (Mono). Trim $1,700. Last week, 'Has What It Takes' (Col), 'Avenging Rider' (RKO), 'Corregidor' (PRC) split with 'Six-Gun Gospel' (Mono), 'Hit Parade 1943' (Rep) and 'Powers Girl' (UA), okay $1,500.

'Rising Sun' Record $63,000, 2 L. A. Spots; 'Watch' Great 61G for Three, 'Wintertime' Modest 42G, 3 Houses

Los Angeles, Sept. 21.

Smash business by 'Behind the Rising Sun' and 'Watch on the Rhine' is dominating the town currently, proving that timely and strong films with war themes still get coin. 'Sun' is rolling up a terrific $63,000 in two houses, smashing all previous highs at both the Hillstreet and Pantages. Radio exploitation via commentators is similar to that on 'Hitler's Children' and given much credit for hot biz. 'Rhine,' spotted in three theatres, is topping anything that the Warner's ever had in its deluxers excepting 'This Is the Army' in L. A., with smash $61,000.

First-run of 'Army' wound up with $283,000 total covering 15 weeks in four houses. 'Wintertime' is failing to whip up any sizable boxoffice storm, with mild $42,000 looked for in three spots. 'For Whom the Bell Tolls,' on fifth week in two theatres, tolled off $28,800.

Estimates for This Week

Beverly (WB) (1,620; 40-85)—'Army' (WB) (3d wk-5 days). Oke $4,000 after rolling up $5,800 last week.

Carthay Circle (F-WC) (1,516; 85-1.65)—'Bell Tolls' (Par) (5th wk). Beginning to taper off to nice $10,800, despite going to three shows a day. Last week, okay $11,450.

Chinese (Grauman-WC) (2,034; 45-90)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Fair $13,000. Last week, 'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G), disappointing at $13,200.

Downtown (WB) (1,800; 45-90)—'Watch On Rhine' (WB). Big $22,500. Last week, 'Army' (WB) (4th wk), strong $17,500.

Four Star (UA-WC) (900; 45-75)—'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G). Fair $2,800. Last week, 'Claudia' (20th) and 'Blow Up America' (20th), nice $5,000.

Hawaii (G&S) (1,100; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) (3d wk). Fine $6,000 after good $7,100 last week.

Hollywood (WB) (2,756; 45-90)—'Watch on Rhine' (WB). Biz booming at $20,000. Last week, 'Army' (WB) (4th wk), bowed out with $9,600.

Orpheum (D'town) (2,200; 40-75)—'Sleepy Lagoon' (Rep) with 'Curtain Calls of '43,' vaude show, on stage. Catching so-so $17,000. Last week, 'Thumbs Up' (Rep) and Jimmy Dorsey orch on stage, great $26,800.

Pantages (Pan) (2,812; 45-90)—'Behind Rising Sun' (RKO) and 'Honeymoon Lodge' (U). Wow $27,000 with price raise helping. Last week, 'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (4th wk-six days), nifty $10,300.

Paramount (F&M) (3,389; 40-85)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par) (3d wk). Final week turning up good $16,000 after last week's strong $22,100.

Paramount Hollywood (F&M) (1,451; 44-88)—'Proudly We Hail' (Par) (3d wk). Okay $7,500. Last week, neat $10,600.

RKO Hillstreet (RKO) (2,890; 45-90)—'Behind Rising Sun' (RKO) and 'Honeymoon Lodge' (U). Heading for tremendous $36,000. Last week, 'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (4th wk-six days), excellent $12,500.

Ritz (F-WC) (1,372; 45-90)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Mild $8,000. Last week, 'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G), $8,300.

State (Loew's-WC) (2,204; 45-90)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Stout $21,000. Last week, 'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G), paid off profit with $21,200.

United Artists (UA-WC) (2,100; 85-1.65)—'Bell Tolls' (Par) (5th wk). Holding up with $18,000 after neat $21,800 last week.

Wilshire (F-WC) (2,296; 45-90)—'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G). Thin $4,600. Last week, 'Claudia' (20th) and 'Blow Up America' (20th), nice $7,600.

Wiltern (WB) (2,300; 45-90)—'Watch on Rhine' (WB). Steaming up sock $18,500. Last week, 'Army' (WB) (4th wk), okay $9,600.

Broadway Grosses

Estimated Total Gross
This Week $515,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $420,800
(Based on 13 theatres)

'ARMY' GIANT 66G, CLEVE.

Cleveland, Sept. 21.

With $35,000 obtained as result of $10-per-ducat local preem of 'This is the Army,' sponsored by civic committee for Army Relief Fund, Irving Berlin's epic is soaring at the Hipp. 'Round-clock showings for war workers the first day also reached a new high in attendance.

Spike Jones' orchestra and Yvette are lashing 'Bombers' Moon' up to another handsome figger for Palace. 'Best Foot Forward' caught on so strong at State that it may rate h.o. Loew's remodeled Ohio, formerly a legit stand, opens Thursday with 'For Whom Bell Tolls' at $1.10 top.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Sky's Limit' (RKO) (2d wk). Fair $6,200 on moveover. Last week, 'Watch Rhine' (WB) (2d wk), vigorous $8,500.

Hipp (Warners) (3,700; 35-55)—'This Is Army' (WB). Double-barreled civic opening, getting $35,000 for AER fund. Terrific $66,000, including preem total. Last week, 'Sky's Limit' (RKO), not so big $16,000.

Lake (Warners) (800; 35-55)—'Watch Rhine' (WB) (3d wk). Smashing along to trim $4,000 on moveover. Last week, 'Constant Nymph' (WB) (3d wk), sad $2,500.

Palace (RKO) (3,700; 35-85)—'Bombers' Moon' (20th) plus Spike Jones orch and Yvette on stage. Sturdy $28,000, with stage layout getting the coin. Last week, 'Fallen Sparrow' (RKO) with Gracie Barrie orch and Jerry Colonna, sock $30,000.

State (Loew's) (3,450; 35-55)—'Best Foot Forward' (M-G). Highly potent $18,000 and may get second stanza. Last week, 'Proudly We Hail' (Par), strong $18,500.

Stillman (Loew's) (2,700; 35-55)—'Proudly We Hail' (Par). Moveover doing smash $9,000. Last week, 'Kansan' (UA), mildish $7,000.

NATIONAL BOXOFFICE SURVEY

With several keys noting an offish trend and holdovers tending to slow up others, all-round strength for nearly every picture is lacking this week. New entries are 'Lady Takes a Chance' (RKO), smash $80,000 at big N. Y. Paramount; 'As Thousands Cheer' (M-G), sock $29,000 at N. Y. Astor; 'Thank Your Lucky Stars' (WB), hot $15,000 to pace K. C.; 'Wintertime' (20th), mild $42,000 in three L. A. spots, and 'Tartu' (M-G), rated fine $20,000 in Detroit, paired with 'Swing Shift Maisie' (M-G).

Fresh bookings have added prominence to 'Mr. Lucky' (RKO), 'Best Foot Forward' (M-G), 'Claudia' (20th), 'Watch on Rhine' (WB), 'Behind Rising Sun' (RKO), 'Let's Face It' (Par) and 'Swing Shift Maisie,' last mentioned proving neat grosser in war-plant communities. 'So Proudly We Hail' (Par), currently all over boxoffice map (12 cities), is doing big on holdover, and leads in Indianapolis, where smash $15,500, while nice $22,000 in Pittsburgh and grand $105,000 for N. Y. Music Hall second session.

'Lucky' is leader in Newark, Montreal and Minneapolis, three new spots where opened during past week, all being sockeroo. Film is great on Chicago second sesh and fine on second weeks in Boston, Detroit and Brooklyn. 'Foot' looks tops in Philadelphia with solid $28,500, potent $18,000 in Cleveland, breezy $18,000 in Cincinnati, snappy $19,000 in Newark and fine on second stanzas in N. Y. and Brooklyn. 'Claudia' looms as Seattle topper, sturdy $18,000 in Buffalo, bullish $25,000 at Philly, and great $14,000, Pittsburgh.

'Rhine' shapes as smash $61,000 in three L. A. spots. It is leader in Brooklyn at great $27,000, fine $20,000 in two Denver houses, and strong in Cincy and Indianapolis. Also stout for third Balto week, fourth N. Y. sesh and second Louisville week. 'Face It' is doing socko $12,000 to pace Louisville, and nice on Chi and Philly second stanzas.

'Rising Sun,' showing in eight theatres in keys covered by 'Variety,' looms as terrific $63,000 in two houses to lead L. A., hitting new record in each theatre. It's topping Denver with smash $17,000, giant $16,000 in Minneapolis, hefty $8,500 in Omaha small-seater, and nice to great on moveovers in Indianapolis, Louisville and Cincy. 'Maisie' is cashing in on its title with excellent promotion to attract war-plant workers, especially in Detroit, Louisville, Baltimore, Buffalo and Pittsburgh.

'For Whom the Bell Tolls' (Par) and 'This Is the Army' (WB) continue doing great biz. 'Bell' should be huge $37,500 on first week in Washington. Still rolling in coin in L. A., N. Y., Chicago and Frisco. 'Army' looks sock $36,000 on first week in Buffalo, while smash in some nine other key spots. Other tall grossers include 'Salute to Marines' (M-G), great $22,000 leading Providence; 'Bombardier' (RKO), robust $30,000, Detroit; 'Heaven Can Wait' (20th), mighty $30,000, Boston; 'Dixie' (Par), stout $31,000, Frisco; 'Destroyer' (Col), neat $21,000, Wash., and nice $20,000, third N. Y. week, and 'Hi Diddle Diddle' (UA), grand $9,500, Seattle, and good $36,000 in two Boston spots, these being standout dates.

'Sky's the Limit' (RKO) and 'Holy Matrimony' (20th) are inclined to be spotty this week. 'Limit' looks good $9,000 in Kansas City, but only fair on Cleveland moveover and okay $16,000 for third N. Y. sesh. 'Holy,' while rated strong $88,000 in N. Y. and nice $15,500 in Omaha with band, looms as only fair $8,000 in Chi and thin $9,000 in Pitt.

Surprise of week is the way reissues shape up. 'Oklahoma Kid' (WB) is booming $11,000 in Brooklyn and nice $5,000 in Seattle. 'Souls at Sea' and 'College Swing,' both Par, are smash $11,500 in Omaha. 'Union Pacific' (Par) is listed as fair $6,000 in Seattle.

From 'Variety' correspondents: 'Captive Wild Woman' (U), fine $10,000, Denver; 'Sleepy Lagoon' (Rep), big $9,500, Seattle; 'Pride Yankees' (RKO), bangup $19,000, Providence; 'First Comes Courage' (Col), fine $13,000, Buffalo; and 'Never Been Licked' (U), lively $9,000, K. C.

Over the Cliff, Cap

Hollywood, Sept. 21.

Dick Purcell becomes a flesh-and-blood 'Captain America' in the forthcoming cliffhanger of that name, rolling Oct. 12 at Republic.

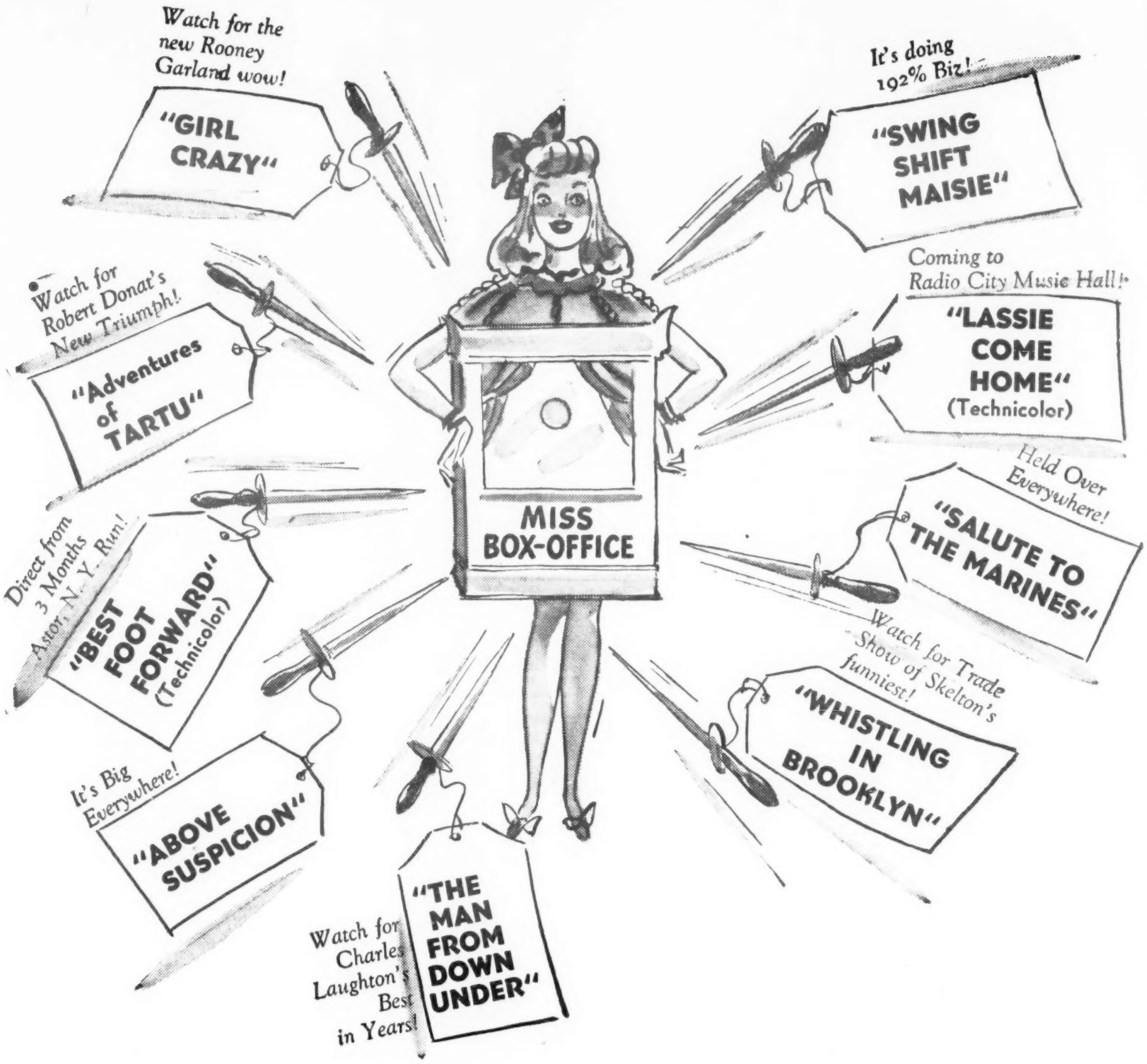
Chapter film, based on the newspaper serial, will be directed by Jack English.

$34 Philly Theatre Holdup

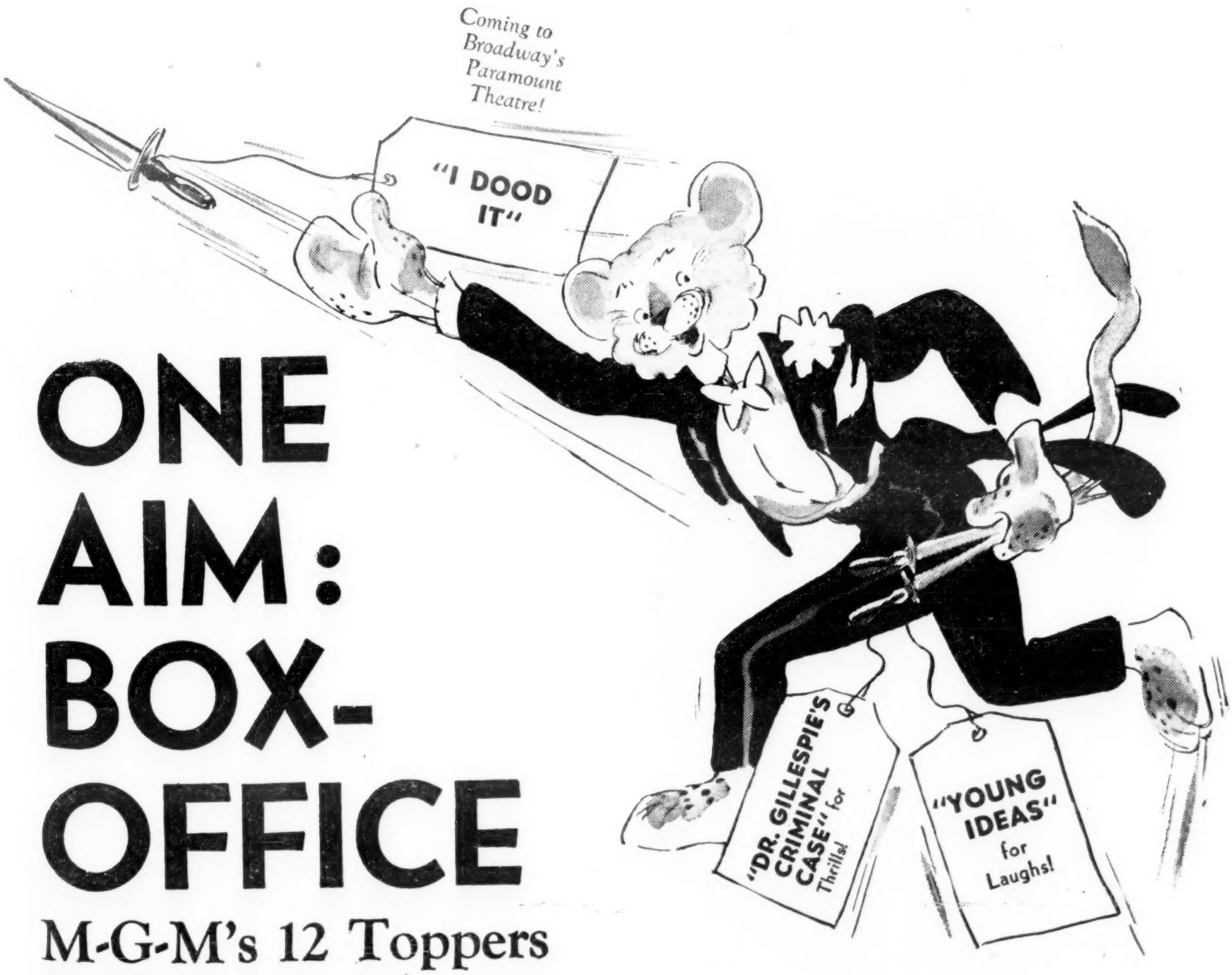
Philadelphia, Sept. 21.

Three young thugs described as zoot-suiters held up the cashier of the Stanley-Warner Princess, in midtown, Sunday night (19) and escaped into the crowds of Market street.

They got $34.


Watch for the new Rooney Garland wow!
"GIRL CRAZY"
It's doing 192% Biz!
"SWING SHIFT MAISIE"
Watch for Robert Donat's New Triumph!
"Adventures of TARTU"
Coming to Radio City Music Hall!
"LASSIE COME HOME" (Technicolor)
MISS BOX-OFFICE
Held Over Everywhere!
"SALUTE TO THE MARINES"
Direct from 3 Months Astor, N. Y. Run!
"BEST FOOT FORWARD" (Technicolor)
Watch for Trade Show of Skelton's funniest!
"WHISTLING IN BROOKLYN"
It's Big Everywhere!
"ABOVE SUSPICION"
Watch for Charles Laughton's Best in Years!
"THE MAN FROM DOWN UNDER"

Honor Salerno!
Back the attack!
3d WAR LOAN!



ONE AIM: BOX-OFFICE

M-G-M's 12 Toppers

The line-up to sign-up!

Cavalcade's $1,010,500,000

Continued from page 4

jeeps and autos through the downtown streets.

Eleven hundred cops lined the parade route to control the huge crowd. Every branch of the armed service participated in the parade.

Cops chased 300 autograph hounds out of Hotel Jefferson where part of the troupe stayed and one gal of high school age was dragged from beneath Fred Astaire's bed in the same hotel.

The presence of the visitors boosted bond sales here to $71,127,414 or 39% of the city's $180,675,000 quota. The troupe departed early Sunday (20) for New Orleans.

Stars With Armada

Toledo, O., Sept. 21.

Three film stars—Elyse Knox, Albert Dekker, and Lon Chaney, jr. —plus five returned war heroes, on a visit to Toledo last Saturday (18), added $1,031,227 to this city's Third War loan purchases. The stars made personal appeals for war bond purchases at a public rally in Courthouse Park and at a banquet that evening in the Commodore Perry hotel. The public rally resulted in $63,000 in pledges and subscriptions, theatre managers reported. Dekker emceed both events.

Par's $11,763,790

Paramount Pictures and its various theatre partnerships have purchased $11,763,790 in war bonds in the current Third War Loan drive.

Of this amount, $401,790 was bought by home office and exchange personnel, many departments at the h.o. coming through 100%. Figure above is exclusive of bonds bought at the Par studio.

Loew's Tally

Loew's Theatres, official issuing agents for U. S. War Bonds, report sales aggregating $5,720,957 for the 11-day period, Sept. 9-20. Of this amount, Loew's N. Y. theatres accounted for $3,027,926.

The total figure for the Third War Loan Drive will be boosted by sales for two midnight War Bond shows this Friday night at Loew's Pitkin, Brooklyn, and Loew's Paradise, Bronx. These performances are expected to add $1,500,000 in extra bond sales.

Minneapolis Raves

Minneapolis, Sept. 21.

Hollywood's Bond Cavalcade has come and gone, leaving in its wake raves over the show's excellence, accolades for the stars' graciousness and good fellowship and kudos for its bond selling accomplishment. At the Auditorium last Friday night it played to 9,000, practically capacity. It produced $19,512,000 in bond purchases for admission, an amount just short of double the local $10,000,000 quota.

House here was scaled from $50 up. Choicest 800 seats went to purchasers of $10,000 and more bonds. Other lower floor seats and some balcony sections called for $2,000 and $1,000 bond purchases.

$5,000,000 in Ft. Worth

Fort Worth, Sept. 21.

'Wings in Swing,' musical presented at the Will Rogers Memorial Auditorium last Thursday (16) resulted in sale of $5,000,000 in War Bonds.

Show was staged by army officials with the Army Airfield Swing Symphony under the direction of Master Sergeant William A. Sandberg. Seats were scaled from $25 to $10,000. Eight U. S. Army generals, Lt. Commander Jack Dempsey, Johnny Mack Brown and Raymond Hatton were among those present.

More than $40,000,000 in N. O.

New Orleans, Sept. 21.

When the Hollywood Bond Cavalcade left here Monday (20) night they had rung up sales of $40,110,000 in war bonds. Lending impetus to the local war loan drive the visit of the film stars pushed the city total over $40,000,000 toward the local $50,000,000 goal.

All of the N. O. sales were credited directly to the Cavalcade. Attendance at the City Park Stadium was estimated at 50,000.

$19,100,000 in Cincy

Cincinnati, Sept. 21.

Hollywood Bond Cavalcade here last Wednesday (15) sold more than 15% of Hamilton County's Third War Loan quota. Bond sales totaled $19,100,000.

Indpls' $8,594,500

Indianapolis, Sept. 21.

Albert Dekker, Elyse Knox and Lon Chaney, Jr., appearing here with the Airmada of Heroes last Tuesday (14) helped sell $8,594,500 worth of War Bonds.

Vallee Raps Ohio Bond Comm. for 'Botching'

Cleveland, Sept. 21.

Pulling out all the stops, Lieut. Rudy Vallee blistered the Ohio War Bond Committee for 'badly botching up' the local tour of his 'Lucky Leventh' Coast Guard band and not utilizing its talents to the best of advantage in selling war bonds here last week.

'Your Ohio committee is showing poor judgment in shoving us around in small auditoriums and out-of-way places,' bandmaster complained with devastating candor. 'We could easily sell $2,000,000 worth of bonds in Cleveland at one show for $100 bond per admission. Instead, we are being forced to give a $3 show away for practically nothing in street fairs and stadium appearances.'

'For practically nothing' proved to be an exaggeration, although Vallee's 'Lucky Leventh' played the local nabe route. Despite cool weather, they pulled 8,000 into a high school stadium last Saturday (18) and sold $390,000 in bonds. Another one of band's rallies in a suburban hotel Tuesday (21) was scaled to draw minimum of $850,000 in sales. Two events totaled over $1,240,000, which wasn't peanuts and refuted Vallee's somewhat temperamental charges.

Chairman of Ohio committee agreed that there was logic to Vallee's suggestion for a super-one-stand show, but thought it would be inadvisable at the time. One reason was because the Hollywood Caravan, here only a couple of days before the Coast Guards, had hit a sizzling $83,000,000 in bond sales at civic auditorium. Any followup at the same place, committee felt, would be milking the same clientele which had already given more than generously.

'We know that bigtime stars feel miffed when we ask them to make personal appearances in suburbs or small Ohio towns,' explained a committee member, 'but that is where a lot of 'little new money' is to be reaped in bond rallies. We are sorry that Mr. Vallee felt slighted, for he is doing a fine job in places we haven't touched so far.'

Hold Up Dates

Continued from page 7

fall, as does Par, though neither set national release dates anymore. M-G's first block for the new season, most of which pictures are expected to become generally available through November, include among top entries 'Above Suspicion,' which has already had considerable dating; 'Best Foot Forward,' 'Lassie Come Home,' 'Salute to Marines,' 'Girl Crazy' and 'I Dood It.' Par will not make many pictures available, from indications, from now until the first of the year. 'So Proudly We Hail' is its September topper, while for October it plans giving national release to 'Let's Face It' and 'City That Stopped Hitler,' last-mentioned going out as a special. For November Par is doubtful, but may furnish 'True to Life.'

RKO last September gave its accounts nothing special but this year comes through with 'Lady Takes a Chance' and 'Sky's the Limit,' while for October this distrib will have 'Land of the Rising Sun.' Nothing has been set for November by RKO as yet.

Another distrib to come through more strongly this September than in 1942 is United Artists, which currently has 'Johnny Come Lately' on its availability list. It may have 'Russian Girl,' another on which expectations are high in buying circles, the end of October and possibly 'Jack London' the middle of November.

Universal has 'Corvette K-225' and 'Phantom of the Opera' as September biggies and during October will have 'Crazy House' as well as possibly 'Flesh and Fancy.' 'When Women Fly' is a likely November release. Warner Bros. has an edge in its favor this September as against the same month a year ago through 'Watch on Rhine' and 'Thank Your Lucky Stars,' while in October it will have 'Princess O'Rourke.' Decision on November has not as yet been reached but either 'Old Acquaintance' or 'Northern Pursuit,' possibly both, may be made available that month.

Prospects for Col in October or November are 'Cover Girl' and 'Is Everybody Happy?' while 20th-Fox has 'Rosie O'Grady' down as a tentative October release and for November, also tentative, 'Jane Eyre,' 'Gang's All Here' and 'Dancing Masters.'

In addition to this early fall product and pictures from August schedules that are carrying over, Paramount has 'For Whom the Bell Tolls,' which is being sold singly at advanced admissions.

Bing Bingoes

Continued from page 1

by the kind of publicity that was dreamed up for him. Fourth gal, a stenographer, also said that 'you expect too much of Sinatra after all the buildup' and plunked for Crosby. It was a unanimous score for Bing.

However, it just opened up the controversy, for on the following days, the 'Voice of the People' turned into a hair-pulling contest, with plenty of femmes writing in to support Sinatra only to be taken apart by the Crosby partisans. The Vox Pop column is letting the controversy run, but the Crosby camp is running better than two-to-one here, too.

[Sinatra's quick rise has induced many record-playing radio stations to run what some term a 'Battle of Baritones' pitting Sinatra and Crosby's recordings. Some alternate them and others oppose 15-minute sessions of each. This has been going on in N. Y., Philadelphia, Chicago and on the coast.]

Rejections Rise

Continued from page 5

but have dealt with the others on a flat basis.

Exhib contention is that the distribs are trying to establish a permanent standard for deals this season (1943-44) and are willing to hold out where resistance is met, thus are throwing back hundreds of contracts that are submitted by the salesmen. Theatre sources are also of the opinion that the distribs are making so much money, not only the Big Five but the others, that they can all afford to be independent and withhold pictures when they aren't immediately contracted for at terms desirable to their owners.

Minn. Exhibs Squawking

Minneapolis, Sept. 21.

Twin City independent exhibitors, who have been squawking long and loudly about allegedly exorbitant selling terms, have a shock in store for them. The 'worst' is yet to come and, instead of getting relief, they'll find themselves getting 'socked' harder than ever, according to present indications.

Advance reports of new-season demands make clear that stiffer terms and more percentage are in prospect. Although the Twin City indies have been wailing that business in the vast majority of their spots is off from a year ago, the branch managers insist emphatically that the exhibs are sharing in the general film prosperity and that the companies are entitled to a larger slice of the returns.

Branch managers say they expect that the Twin City independents will 'resist' at first and they're prepared for a considerable hullabaloo. They predict, however, that there will be gradual capitulation because the indie exhibs 'need' the pictures and are making enough money to be able to afford them even at the higher costs.

62,000 Fox Shares Quickly Bought Up

The special offering of 20th-Fox 35,000 common shares made by two brokerage houses on the floor of the N. Y. Stock Exchange Monday (20) was quickly snapped up. Actually buyers sought 62,000 shares.

E. F. Hutton & Co. and Shields & Co. made the offering, with the selling group being given a discount of about 45c per share. Understood that 20th-Fox used the special offering method rather than attempt to float additional stock in the open market.

28,000 In Uniform

Continued from page 4

attacks; Major David Niven, with the British Army; Lieut. Douglas Fairbanks, Jr., U. S. Navy, and Lieut. Commander Robert Montgomery, who commands a PT boat squadron, and others.

Virtually every male star of military age, not otherwise unfit for service, is now in armed forces. James Stewart was, of course, among the first to join. Others more recently following Stewart and Gable, include Robert Taylor, Tyrone Power, Henry Fonda, Gene Raymond, William Holden, Ronald Reagan and Victor Mature.

Heroes

List of those from show business who have been given recognition for outstanding service is also growing. Among these are Staff Sergeant Schiller Cohen, formerly chief usher in a New York picture house, who has a record of 254 hours as photographer, waist gunner and tail gunner in bombers. He wears the Distinguished Flying Cross with 10 Oak Leaf Clusters for heroism in the raid on Palermo on May 9.

Sergeant Frederick Christmas, 23, former usher at the Grand theatre, Rutland, Vt., was awarded the Silver Star medal as a member of a Flying Fortress crew which recently sank a Jap cruiser and destroyer.

Arthur Henry Probert, 21, formerly an usher in a picture house in Alton, Ill., was one of seven members of a merchant marine gun crew cited by the Navy for heroism in a battle with enemy planes.

Charles Wolf, son of Al Wolf, Texas film salesman, wears the Distinguished Flying Cross for heroic service in New Guinea, New Britain, New Ireland and the Solomons and has been recommended for an air medal for sinking a Jap ship in Buna.

Ben Frohmmer, former Hollywood actor, returned from Guadalcanal with an honorable discharge, woundstripes and the Purple Heart.

Lieut. Jack Arnold, 21, former usher at the Majestic theatre, East St. Louis, was a bombardier in the airplane fleet which recently bombed the Merville Airdrome in western France.

Sergeant James J. O'Donnell, former manager of the RKO 23rd St. theatre, New York, was recently credited with shooting down a Nazi plane.

Chester Beecroft, pioneer in film production, now a quartermaster, was rescued from a raft after his ship had been torpedoed by a Nazi sub.

Prisoners or Missing

Among those taken prisoners, wounded or missing are:

Peter Scully, known on the screen as Peter Sullivan, son of John Scully, New England manager of Universal, who is in a German prison camp.

Staff Sergeant Donald Beva, former artist at the Paramount, Springfield, Mass., in a German prison camp.

Lieut. Col. Jack Mulhall, former district manager for the Stanleynisia. He was with the first American contingent to invade Africa.

Lieut. Harold Tannenbaum, former newsreel soundman, reported missing in action following an air raid over Europe.

Technical Sergeant Thomas C. Hamilton, formerly of the Clark, Monroe and La Salle theatres in Chicago, recent gunner on a flying fortress, reported missing in action in Europe.

Lance Sergeant Irving Heller, former Fort Dodge, Iowa, theatre operator, nephew of A. H. Blank, reported missing in action following the raid on Dieppe, is a prisoner of war in Germany.

Lieut. John J. Scully, former booker at the Universal exchange, Philadelphia, reported missing in action in North Africa.

Among reported casualties are:

Maurice Kraus who, after being rejected for service with the Army, Navy and Marines, resigned as treasurer of the Rialto theatre, New York, to enlist in the merchant marine as a seaman. He was listed as missing in the North Atlantic after his ship was torpedoed.

Lieut. John Walsh Johnson, formerly in the Universal studio labor group, was reported killed in a raid over Germany. He was on his 15th mission and had previously been awarded the Air Medal and Oak Leaf Cluster.

Russell Dewey, former projectionist at the Cass theatre, Cass City, Mich., gunner on the aircraft carrier Hornet, was reported killed in action in the Solomons.

William W. Pudchaski, formerly assistant manager of the Plaza theatre, Detroit, was reported killed in action in the Pacific.

Ron Kelley, former manager of the Blue Mouse theatre, Seattle, was reported killed in the Pacific.

Corporal William F. O'Leary, formerly with the Universal home office in New York, was reported killed in action in the Pacific battle zone.

Twentieth-Fox and subsidiary companies now have 2,372 employees in the armed forces.

Moss Hart

Continued from page 2

Washington booking, however, is being cancelled, in view of the earlier Broadway opening.

Meanwhile negotiations are going on for the sale of the film rights to the as yet untitled Air Force Show, with an unusual clause to be attached to the pact expected to result in the highest price ever paid by Hollywood for a stage script.

Hart's Cuffo for Pic

As a gesture aimed at hypoing the sale price, which, as in the case of the stage show proceeds will revert to the Army Emergency Relief Fund, Hart will direct, write and produce the picture version as a cuffo contribution.

Bidding thus far for the film rights to the Air Corps show, which Hart recently completed and which goes into rehearsal about Oct. 1, have been 20th-Fox, Warners, Metro, United Artists and the new William Goetz-Leo Spitz independent production unit. Several others are also negotiating, according to Col. Dudley S. Dean, executive director of Army Emergency Relief for the Air Corps. Latter, along with Lt. Irving Lazar, production manager, and his assistant, Lt. Benjamin Landis, anticipates such hot bidding as to make the record sales figure a virtual certainty.

It's further anticipated that, despite the straight dramatic structure of the Hart play, in contrast to Irving Berlin's 'This Is the Army' musical, the Air Force Show filmization should earn approximately $10,000,000 for the Fund.

Stage show will be enhanced by a number of civilian actresses, the Hart script calling for 30, it was disclosed last week, with Elisabeth Fraser and Mary Healy skedded to go into the production. Entire company will number about 300.

Social Diseases

Continued from page 1

torious Hill District, have already been placed out of bounds by Army and Navy, and Lt. Col. Edgar W. Norris, U. S. Public Health Service Liaison officer with Third Service Command, said that a number of others were on the danger line and would get a similar treatment if additional evidence was found against them.

Better-known downtown cafes have been cooperating with Army now for several months, refusing to permit unescorted women to come in after certain hours.

Dr. I. Hope Alexander, city health director, asserted that there were about 30 or 40 rooms in Pittsburgh that 'seem to pay no attention to the laws of the Commonwealth.' He said information regarding these offenders would be turned over at once to the Liquor Control Board.

Drys Gain 7 Towns in Pa.

Harrisburg, Sept. 21.

Dry forces won an edge in Pennsylvania's local option referenda Tuesday (14) when seven municipalities switched from wet to dry on both beer and liquor.

Besides widening their territory, drys held firm to previous gains with only two of their totally dry places—Ayre Township in Fulton county and Hartley Township in Union—authorizing retail beer sales. No completely dry spot voted for liquor.

Returns from 74 municipalities deciding on liquor or beer or both in conjunction with party primaries showed: Now wet—for beer, 41; against beer, 16; for liquor, 36; against liquor, 17. Now dry—for beer, 2; against beer, 6; for liquor, none; against liquor, 7.

Both liquor and beer sales were continued by a two-to-one vote in industrial Lock Haven, only city participating in the local option elections.

14 Major British Pix in Production Despite Talent, Labor, Space Beefs

London, Sept. 10.

Despite squawks about shortage of studio space, talent and labor, 14 major pix are currently in production. Two Cities (Denham) is making Shakespeare's 'Henry V.' with Laurence Olivier; 'The Way Ahead,' with David Niven; 'Tawny Pipit' and 'English Without Tears,' latter by Terence Rattigan, author of 'French Without Tears' and 'Flare Path' (latter as stage play now in its second year in the West End).

British National, financed by Lady Yule, is still working on 'Shipbuilders,' with Clive Brook and Margot Grahame, which is figured to be way over schedule and budget. Also shooting is 'Heaven Around the Corner,' with Fred Selznick megging; 'Old Mother Riley Overseas,' vehicle for Lucan and MacShane, topline Irish comedy duo, and an untitled opus with Leslie Hiscott directing.

Michael Balcon has 'For Those in Peril,' 'San Demetrio, London' and 'Halfway House' in production; Gaumont-British at Shepherds Bush is shooting 'Give Us the Moon' with Vic Oliver as the burlesque menace; Archers Company is making 'Canterbury Pilgrim,' with Sgt. John Sweet of the U. S. Army playing the Modern Pilgrim and the first U. S. soldier to appear in British pix. George King is shooting 'Candlelight in Algeria' and an unusual project is on the floor called 'Born in Britain,' sponsored by the Amis des Volontaires Francais, welfare unit of the Fighting French. Film is designed to show this unit's work.

S. A. Indifference To U. S. Stage Fare Laid To Diplomatic Brushoff

Buenos Aires, Sept. 1.

Contrast in cooperation offered by British and U. S. Embassies in presentation of theatre works by their nationals being strongly commented upon in show-world circles here as an indication of why 'Yanqui' stage fare hasn't done as well as it might in Latin America.

Preem of Noel Coward's 'Blithe Spirit' in Spanish translation by company of Eva Franco and Miguel Faust Roca at the Politeama was made occasion for full-dress diplomatic turnout of British Embassy group headed by Lady Kelly, wife of the Ambassador; R. H. Haddow, counsellor to the Embassy, and other top-ranking homburg-wearers. British invited as special guest Argentine General Arturo Rawson, who led the June 4 revolutionary movement.

In contrast was opening of Thornton Wilder's 'Our Town' by the same company several weeks ago. This had no tie-in at all with U. S. diplomatic mission.

Pointed out that British have long followed idea of giving a kind of semi-official blessing to all stage and concert presentations by any Briton. This has served not only to heighten interest of general public, but particularly to call attention to play or artists on part of diplomatic and socialite crowd for whom the Embassy holds much prestige. While admitted that Washington's policy abroad has never been to follow such tactics—leaving artists entirely free from any official or unofficial buildup, supervision or otherwise—English in Latin America have found practice not only of help to the playwright or artists concerned but a definite propaganda and good-will builder.

Pratchett Checks In For Par Homeoffice Huddles

A. L. Pratchett, Paramount's managing director for all Latin America excepting Argentina, Brazil, Chile, Uruguay and Paraguay, arrived in N. Y. Monday (20) on his usual three-month visit to the homoffice. Pratchett, who has been in Mexico City most recently on Mexican developments, will huddle with foreign department and other homeoffice officials.

He plans staying in the U.S. about 10 days.

WB'S NEW SYRIA BRANCH

Warners has opened a branch office in Beirut, with Georges Mamari in charge.

New branch will be under the supervision of E. De Leon, manager in Cairo.

Freeze French-American Coin Exchange in Africa

Transfers of American film rental coin in North Africa to other U. S. organizations in a position to use French coin have reportedly been frozen.

Rentals from African distribution, estimated at around $75,000 monthly for all the U. S. majors, were formerly turned over to U. S. shipping and other enterprises who used francs to pay for services and goods and gave film companies U. S. funds in return.

Official French exchange control body last month ruled that film coin could not be transferred by U. S. distributors to other companies.

Greater Union In Aussie Loop Buy

Film theatre circuit expansion in Australia, forecast more than a month ago by 'Variety,' was confirmed by consummation of the W. A. McIntyre deal for disposition of the Broadway circuit to Greater Union Theatres. Capt. Harold Auten, U. S. rep for Norman B. Rydge, managing director of Greater Union, received confirmation of the transaction last week in New York. Chain comprises eight Sydney suburban houses.

Greater Union previously had only first-runs in that metropolis, including the State, Capitol, Lyceum, Victory, and Embassy. Rydge informed Auten that he plans further expansion of Greater Union's suburban chain. Theatres obtained are the Broadway, Hub, Stanmore, Acme, St. George, Addison, Rex and Hub No. 2.

London Distribs Balk At Only 2 Reps On Army Film Council

London, Sept. 10.

Army Council is reconstituting Department of Army Kinematography Advisory Committee by calling in additional representatives of motion picture industry and upping the committee to 21 members. Two representatives each from Kinematograph Renters Society, Cinematograph Exhibitors Ass'n Film Artists Ass'n, National Ass'n of Kine Employees, News Reel Ass'n, Short Film Producers Ass'n and Association of Cine Technicians have been invited to go on committee.

KRS set last week and raised heavy objections to having only two distrib members on committee, on the score its terms of reference dealt with the supply of films. Attitude of some distribs was that films were their property and they weren't going to risk being outvoted by a committee which could have the say on when and how the Army was going to get the films. On majority, the refusal to go on the committee was quashed, and Major Reg. Baker (Ealing Film Co.) and Secretary Frank Hill were nominated.

'Les Miserables' Preems Mex City 3,300-Seater

Mexico City, Sept. 14.

Active cinemas here now number 71 with the inauguration of the Cine Metropolitan, a 3,300-seater costing $3,000,000 (Mex) in the downtown belt, owned and operated by the del Valle Brothers and managed by Fernando Garcia Bringas. House is first run.

First Mexican version of Victor Hugo's 'Les Miserables,' produced by Jose Luis Calderon, featured the inauguration, which was a social event.

Metropolitan's inauguration was blocked for some time because it is right across the street from police and fire headquarters and the civic government figured customers' cars would hamper police and fire operation. Car problem was solved by re-routing.

Arthur Wimperis In London as M-G Scripter

London, Sept. 1.

Arthur Wimperis, play and film writer, who went to Hollywood in 1940, has returned and married Mrs. Dorothy Russell-Taylor. He will work here for the remainder of the year on some scripts for Metro, after which he takes his bride back to Hollywood.

Flora Robson, another Britisher, who has been in America since 1939, is back. Her last London appearance was in 1938.

Yank Stars Faves Among Gallupers In Aussie Combat

Somewhere in Australia.

Result of a 'Favorite Star Contest' conducted by Guinea Gold, official newspaper of Australian Diggers in Southwest Pacific war zone, found Yankee stars taking top place.

Announced result, with percentage of votes recorded via front-line pollers, follows:

Best dramatic actor: Spencer Tracy, 27%; Charles Laughton, 22%; Paul Muni, 12%; Lionel Barrymore, 12%.

Best dramatic actress: Bette Davis, 78%; Greer Garson, 14%.

Best comedy (male): Abbott & Costello, 38%; Bob Hope, 35%.

Best comedy (femme): Rosalind Russell, 27%; Joan Davis, 25%; Judy Canova, 23%.

Top singing stars: Nelson Eddy, 70%; Bing Crosby, 18%; Alan Jones, 10%.

Top femme singers: Jeanette McDonald, 46%; Deanna Durbin, 36%.

Favored oomph stars: Carmen Miranda, 23%; Rita Hayworth, 20%; Betty Grable, 16%; Lana Turner, 8%; Ann Sheridan, 8%; Marlene Dietrich, 8%.

Poll result, it's said, will enable Army film bookers to schedule type of fare most in favor with Diggers located in the important frontline bases of the Southwest Pacific.

Product is supplied free to Diggers by the Motion Picture Distributors Assn., which includes Warners, Metro, Paramount, United Artists, Universal, Columbia, RKO and 20th-Fox.

Special mobile cinema setups, donated by the pix industry, are used to bring entertainment to Aussie Diggers. Most shows are held 'neath the stars in combat zones and are proving great morale builders to those Diggers in spots far removed from white habitation.

U. S. Distributor Aid Lauded by Archibald

London, Sept. 10.

Back home for a month and telling what a swell job U. S. distribs are doing with Ministry of Information pix in the States is George Archibald.

Present MOI release arrangements with Washington expire in October and are expected to be renewed.

Current London Shows

London, Sept. 21.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych

Argentine Govt. Expected to Name 'Interventor' to Rule on Pix Policies

Montevideo, Sept. 1.

Aware of steps already taken by new military administration of President Pedro P. Ramirez in the radio field, many in Argentina's film industry are reported fearful that they will be next in Argentine government's clean-up-or-close-up campaign.

Argentine industry, which now holds dominant position in the Latin American market with six major studios, a dozen indies and more than sixty features a year, expects that any day now the government will follow the formula it has already begun in many other fields and industries and appoint an 'interventor' or government board to tell producers just what they shall and shall not do.

Moves in radio have been accompanied by explanation that it's all done to 'raise the cultural and artistic level' of transmissions and to make broadcasting a 'public service.' Some of the steps are so closely linked with the film biz, particularly straightjacket rules which have eliminated many top radio and screen comics, serial shows (many employing movie actors) and dramatic programs, that film execs are certain a special hot seat is being brought up to the toasting stage for them.

There are reports from highly reliable sources that administration's first step in pix will be to demand an improvement in the 'literary quality' of scripts in line with what's been done for broadcasting. This would be entirely consistent from the point of view of the Casa Rosada but would, in the opinion of producers, amount to—as it has in radio—a strict toeing of the line under threat of suspension. In radio this has meant absolute neutrality and elimination of anything considered too favorable to the Allies, who had been getting a much better break on the air than the Axis.

No Topical Themes

Argentine film makers have almost entirely steered clear of current topical themes. A number, partially in the hope of getting more raw stock and equipment from the U. S., have been thinking of making prodemocratic theme picts. They have changed their minds, however, realizing that the government wants neutrality at all costs.

It's also feared that many Argentine films won't, if the government decides to intervene, get by on moral grounds. Have been few holds barred in the past in productions of certain studios. Studios insist that following the example of Hollywood, they are establishing their own improved standards in line with improved public taste and that no government intervention is necessary. This was the same claim made by radio but it hasn't seemed to have done them much good.

Censorship situash—this especially applies to U.S.-mades with anti-Nazi themes—has become increasingly stiff. A good many films have been held up and according to copies of the 'Boletin Municipal,' official government publication, which carries listing of cuts, almost every reference to the dictators has been sliced from American films ok'd in Argentina.

Wide Aussie Coverage For MOT 'Show Business'

Sydney, Sept. 21.

20th-Fox is planning to give 'Show Business at War,' March of Time short, major release coverage in Australia, going out first via Hoyts circuit top loop. However, effort will be made to spot the short into virtually every Aussie cinema, with added Australian clips responsible for interest by many exhibitors.

In playing up the local angle, 20th plans to add to the original 'March of Time' two-reeler, using available Australian footage to depict the Anzac's big effort to help the war effort. Also would include ace local stage, screen and radio personalities along the same lines as done on U. S. stars in the original 'Show Business at War' film.

London Distribs Nix Labor Setup

London, Sept. 3.

After a lengthy gabfest, Kinematograph Renters Society (distribs' ass'n) rejected proposals for a labor conciliation board to function between itself and National Ass'n of Kine Employees.

Labor union claims some 80% of distribs' clerical staffs are members. Distribs assert their current staffs do not represent more than 20% of their old employees, claim rest are temporary and when old staffs come back they may not want to join union.

Sees Mexico as 2d Largest Post-War Producer of Films

Mexico City, Sept. 14.

Mexican films are being improved so rapidly and turned out in such quantities, that Mexico will probably be the second largest producer after the war, in the opinion of Mrs. Diana Souverville, Mexico's only woman film producer.

Until two years ago, Mexico's scripts were pretty bad, but big improvements have been made, such as cutting out excessive dialog, major fault of even present-day Mexican-made pictures, says Mrs. Souverville. Another fault Mrs. Souverville found with present-day Mexican pix are that they are being turned out too exclusively for Mexico. She said that was being taken care of too.

Russian pictures, says Mrs. Souverville, are too primitive. Argentina's pictures haven't shown any real progress, and Spain just doesn't count.

Fligelstone Gets Film Liaison Post in N. Africa

London, Sept. 10.

Theodore Fligelstone, liaison officer for Dept. of Army Kinematography in North Ireland since 1939, with rank of major, has been promoted to commanding officer for North Africa area. Fligelstone was awarded the Military Cross for bravery as a captain in the 1914-18 war, but never used his rank or his decoration in civilian life.

In addition to running a circuit of picture houses, he's an ardent collector of first and special editions of books.

Goddard's Topper Swells Charity Fund by $200

Mexico City, Sept. 21.

Paulette Goddard, who has been spending considerable time in Mexico lately, was honorary hostess at a benefit tea for nurseries at A. C. Blumenthal's swank Ciro's night club.

At end of the festivities, Miss Goddard offered her hat for auction. It went for a thousand pesos ($200) and the buyer was President Manuel Avila Camacho's brother, Maximino. Other honorary hostesses included Veronica Lake and Jinx Falkenburg.

CANTINFLAS' $125,000 FOR METRO 1-PIC DEAL

Mexico City, Sept. 16.

Cantinflas (Mario Moreno), Mexico's leading comedian, has left for Hollywood for his first appearance in American films.

According to local reports, he's to get $125,000 for making one film for Metro.

Burger on New Tour Of So. America for Metro

Sam Burger, homeoffice executive with Metro's foreign department, shoves off this week for another swing through the Latin Americas. He goes to the Coast first to huddle with studio executives.

Burger spent the bulk of his time in the field, handling new theatre property deals for the company. He's personally set several deals for theatres and sites to be used for future theatre operations in South America in the past 15 months.

Paramount Told New York:

ONE MILLION NAZIS COULDN'T TAKE IT

162 DAYS OF BREATHLESS HUMAN DRAMA

NAZI KILLERS SHOT DOWN BEFORE YOUR VERY EYES

"KATUSHA"—AMAZING SECRET WEAPON—REVEALED AT LAST

IT'S NEW—IT'S TRUE! FILMED IN THE HEART OF BLAZING ACTION

MOST VIVID CLOSE-UP FIGHTING THRILLS EVER SCREENED

The Box Office Tells The Story:

Biggest take in ten years at the renamed Victoria, in the heart of Broadway

Opening week crowds and figures that stunned the street

First week broke all producer's records for this type of show

Amazing business proves Paramount has the most sensational money-picture of its kind ever made

Paramount,

justly proud of the distinguished records of "For Whom The Bell Tolls," "So Proudly We Hail," "Let's Face It" and "Dixie," is equally proud to present this most thrilling and dramatic film of its kind ever made.

The N. Y. Critics Told The World:

"You will be making a grave mistake if you fail to see it."
HOWARD BARNES
Herald Tribune

"Mightiest war film ever... The most important film of our time."
JOHN P. McMANUS,
PM

"A superb film ...a magnificent start for the new film house."
ALTON COOK,
World-Telegram

"A tremendously exciting picture... magnificent...A must."
LEE MORTIMER,
Daily Mirror

"A terrific thing to see... 'Katusha' is nothing short of breathtaking."
LEO MISHKIN,
Telegraph

"As spine-tingling a document as has ever been filmed."
KAHN,
Variety

Paramount Pictures

So Tell Your Paramount Exchange:

"I want to take a look at that new surprise hit of yours."

First Time On The Screen
The Whole Amazing Full-Length Story of

The City That Stopped Hitler

-HEROIC STALINGRAD

Narration Written by
John Wexley · Brian Donlevy
Spoken by

An Artkino Picture · From Motion Pictures Taken by Soviet Cameramen on the Don and Stalingrad Fronts in the U. S. S. R · A PARAMOUNT RELEASE

Fourth 'Ice-Capades' in N. Y. Click; Bond Premiere Brings $6,025,994

'Ice-Capades of 1944' (4th edition), produced and managed by Ice-Capades, Inc.; choreography and staging, Chester Hale; costumes designed by Mary Grant and executed by Brooks Costume Co., Western Costume, Mathieu, H. MacIntosh; music director, Jerome Mayhall; set designed by Freddy Wittop; production lighted by Carlton Winckler.

Cast: Donna Atwood, Joe Jackson, Jr., Jamie Lawrence, Phil Taylor, Mary Bohland, Don Condon, Orrin Markhus and Irma Thomas, Red McCarthy, Betty Brown Lee, Leo Loeb, Patti Philippi, Norma Halb, Ted Meza, Marilyn Quinn, Nate Walley and Chuckie Stein; The Benoits (2), Eleanor Meister, Eric Waite, Edythe Dustman, Henry Lie, Ellene McKay, Kinder Sisters, Eleanor O'Meara and Jack Richardson, Robert Dench and Rosemarie Stewart, Joe Setta Orch conducted by Jerry Mayhall, Ice-Capets. Opened at Madison Square Garden, N. Y., Sept. 14, '43; $3.30 top.

John H. Harris and his Ice-Capades outfit have another ice-show hit. Their latest 'Ice-Capades,' fourth edition of which debuted last week at New York's Madison Square Garden preliminary to a long tour, is not one of their best, but it bespeaks a large productional investiture and enough spectacle to satisfy at the b.o.

Opening night admission was by Defense Bond only, and more than 14,000 paid $6,025,994.

'Ice-Capades' is reported by the management to have cost in the neighborhood of $200,000. Whether or not it's a press agent figure is incidental; if it doesn't cost that much, it at least is sufficiently opulent to suggest a figure close to it. It's niftily costumed and heavily peopled, with a flock of short specialties that should make it comparatively easy to cut its opening-night over-length.

This edition had a number of slow spots at the premiere, but they've undoubtedly been ironed out by now. The show didn't break until 11:35 opening night, indicating that it would have to be cut about a half hour. A comparatively dawdling first half was a contributing factor to the slow pace, but that second half, when the best specialties show, is a nifty. Topper of the latter is a boff ensemble routine in which assembling of a bomber comprises the focal spot. The latter still required greater speed at the opener, but the overall result, when the giant prop bomber is rolled along the huge Garden ice rink, with its effect heightened by the trick lighting and the unfolding of a giant American flag from its wings, is something that does much credit to the producers. It's the show's closer, and rightly so. Nothing else can follow it.

The first half is outstanding for a few routines, notably that of Trixie, the cute little blonde juggler, the ensemble in a neat rodeo number, Eric Waite in some comedy skating and Nate Walley and Chuckie Stein, in additional comedy skating. There's the usual fabled production as the first-half climaxer, but it isn't nearly as effective as the one used in last year's 'Ice-Capades.' This season the show's 'story' is Hawaiian-themed, being called 'Song of the Islands,' and is remarkable for the luminiscent-lighted setting at the close. The entire number, of course, is done in pantomime with the voices supplied by Tom Barry, who is excellent, and Evelyn Mantsch. Latter's monotonous voice fails to ignite any of the dialog. Barry's emceeing, incidentally, enhances the layout throughout.

Big sock of the show, as with last year's, is Joe Jackson, Jr. For sheer versatility there probably is none in the current edition who rates with him. In the first-half Hawaiian piece Jackson steps out of character for a strictly dramatic part that's well done, and following the intermission he's contributing his standard tramp bicycle act. At this catching it got hefty guffaws, and to the vaudeville diehards the act's a grim reminder of the same routine done for several decades by his father.

Also notable as applause-winners, as they were last year, are Orrin Markhus and Irma Thomas, billed as 'Those Old Smoothies.' They're a couple of a.k.s, he a baldish guy with a paunch and she a slim, attractive blonde; both are the essence of grace in their ballroom routines, and they had trouble getting away.

Red McCarthy is back again with his ballet type of skating, and this time he's in black paint in an original turn depicting a world freed from the dictators. Eric Waite returns in this portion for some more comedy skating, while other clicks in this part are Robert Dench and Rosemarie Stewart, in their fantasy on 'Fledermaus.' Phil Taylor in his stilt skating; Edythe Dustman, Ted Meza and Joe Setta in the 'Pansy the Horse' sequence; Jamie Lawrence in some neat rhythm skating, and Donna Atwood in her usually fine solo work. Notable, too, is the orchestra conducting of Jerome Mayhall. *Kahn.*

KEITH'S, INDPLS.

Indianapolis, Sept. 18.

Jessie Rogers, Gene Gorey & Roberta, Claude & Andre, Stone & Lee, Billy King, Tommy Mullinix, Ed Resener's House Orch; 'London Blackout Murders' (Rep).

Music, comedy and novelty are blended this week in just the right proportions to make a smooth running show and give the customers a good time. Management was lucky enough to come up with three laugh acts that get their full quota. The vaude crowd here likes nothing better than having its funny bone tickled. Top man on the light side is Al Stone, who gets big results with his own act after handling the m.c. assignment in a highly acceptable manner.

Stone draws chuckles in a comedy interview with his partner, Kaye Lee, who poses as a reporter for the Daily Bulletin, shooting him a line of silly questions to which he has appropriate answers (when given time). For a finale, he plays the trombone while the gal steals his pants. All adds up to good fun, well rewarded by the outfronters.

Gene Gorey gets a nice reception for his versatility as a concert violinist who ends up by eating his fiddle. His eccentric didoes with the fair Roberta, femme assistant, are much appreciated. With the audience in a happy frame of mind, he slips in a couple of light classical numbers, 'Ave Maria' and 'Flight of the Bumble Bee' and makes them like it. Claude and Andre add to the good time with their hilarious burlesque of ballroom dancing, in which they make the most of the fact that the six-foot-six Andre towers above Claude, who is of average height.

Jesse Rogers, in closing spot, pleases with his line-up of sentimental westerns, including 'There'll Always Be a Red, White and Blue,' 'The Tatooed Lady,' and 'Sing Me a Song of the Saddle,' sung in barn dance style to the tunes of his own guitar. Billy King opens and gets the show away to a good start with his novel juggling routine. After playing ball with the audience (catching the bouncing sphere on the end of his stick), he gives his impression of a busy man by spinning a globe on top of his head, a plate on a device stuck in his mouth and two hoops, on an arm and a leg, while he juggles three clubs with his free hand.

Tommy Mullinix, winner of the finals in Keith's home talent contest, makes his professional debut with a nifty solo on the trumpet.

Biz was average when caught. *Corb.*

TOWER, K. C.

Kansas City, Sept. 17.

The 2 Chords, Monte Sudbury, Johnny Faust, Lester Harding, Shirley Bertram & Marjorie Duncan, Tower Orch (9) with Jack Parks & Marilyn Ballinger; 'Sleepy Lagoon' (Rep) and 'Nobody's Darling' (Rep).

Lester Harding is held over as m.c. and is out in front of a fast-moving 50-minute stage show, with a dual screen bill rounding out a nice buy for the 50-cent top.

Teeing off, the Tower orch gives out with 'Sunday, Monday or Always.' Marilyn Ballinger, the petite songstress featured with the band, takes the vocal nicely. First act on is Monte Sudbury, hand balancer, who goes through a smooth routine on table and other props.

The deuce is taken over by a team of "Discovery Night' winners, Shirley Bertram and Marjorie Duncan, teen-age girls who do an original combo of ballet and tap steps with precision. Lester Harding follows with a group of songs in his lusty baritone voice. He opens with 'Paper Doll,' follows through with a medley from 'The Firefly,' and then goes into medley of George M. Cohan songs. For a finale, he revives 'Somebody Loves Me,' with some incidental hot trumpet work by Jack Parks, front man of the Tower orch. Harding registers solidly with his voice and his choice of numbers. He begged off after three bows.

Next-to-closing is Johnny Faust, who has a clever turn with puppets. His best work is his final number, with a bushy-headed concert pianist seated at a grand piano in miniature. While he pulls the strings, Ray Hughes, pianist with the Tower orch, ties in with appropriate work on the keys.

Closing slot has The Two Chords, male duo who open with a series of imitations of pop orchestras. They take-off Clyde McCoy, Horace Heidt, Henry Busse, Tommy Dorsey and Harry James, using vocal chords and hands only to effect the instrumentation. They close with Hawaiian guitar effects. Their work is okay and clicks with the stubholders.

Strong biz opening day and night. *Earl.*

PARAMOUNT, N. Y.

Vaughn Monroe Orch (17) with Phyllis Lynne, Ziggy Talent, Murphy Sisters (2); Dorothy Keller, Bob Evans, 'A Lady Takes a Chance' (RKO) reviewed in 'Variety,' Aug. 18, '43.

With Sinatra, Haymes, Como, et al., hogging the spotlight to the exclusion of almost all other band vocalists and singing leaders, Vaughn Monroe has lately been heavily overshadowed. He made quite a splash a couple years ago upon his debut and until the soloists took over he made great progress on the strength of his voice only; his band was never more than accompaniment.

Of course, the baritone putsch should also pick up Monroe, but in the face of such competition he could not depend entirely on his voice. His band had to be improved. And it has been to the point that it makes a fine impression here. It's not a really outstanding combination yet, but in comparison with wartime's standards it is highly satisfactory. Today, a band cannot be rated entirely on ensemble performance; arrangements, beat, and soloists figure more importantly. And in arrangements and better tempi is where Monroe's outfit has made great strides; it always had the soloists in Monroe himself and Ziggy Talent, saxman, who rates high as a entertainer. He and Butch Stone, with Les Brown, are in a class by themselves in this category.

Lone sour impression made by Monroe's group at performance caught was the opening 'Harvard Square,' jump arrangement that was stiff and sloppily played. From there, however, every other effort was neat, including a jived up 'Pagan Love Song.' Monroe himself clicks easily with 'If You Please,' 'All Or Nothing' and 'Pagliacci' at the finale and a duet earlier with Phyllis Lynne of 'People Will Say.' Miss Lynne, slight blonde, is a fair singer but sells her stuff nicely and so got over easily with 'In My Arms' in addition to the bit with Monroe. Talent did 'I'd Like To Be a G-Man,' and 'I Can't Dance' and the audience forced Monroe to halt a band number after being well into it, with demands for more. Talent begged off, however.

Murphy Sisters, also with the band, are on near the close with 'Pistol Packin' 'Mama' and 'B-I-Bi,' standard with them. Since one sister is hospitalized and the remaining two miss her too much, they should be kept off. There's enough entertainment without them.

Acts with Monroe are satisfactory, though each could be improved. Dorothy Keller, tapstress, is on early with two cleverly executed routines which are too fast to be really appreciated. It might be a good idea to break it up with a rhythm tap; as it is her taps are blurred frequently by speed. She goes over big, though.

Bob Evans tickles the audience. He starts slowly and builds to strong appreciation. He could improve his material without too much trouble, however. Some of his best laughs came as a result of answering a heckler and the exchange didn't seem planted. He intersperses gags with songs frequently, among them, 'Indian Love Call,' 'Write Myself a Letter' and 'Irish Eyes.'

Biz s.r.o. *Wood.*

ADAMS, NEWARK

Newark, Sept. 17.

Cab Calloway Orch (15) with the Cabaliers, Frances Brock, Paul, Dinky and Eddie, J. C. Heard, Jonah Jones, Cholly and Dotty, Ralph Brown, the Cab Jivers; 'The West Side Kid' (Rep).

Format is standard Calloway fare and is virtually a reprise of the setup that played this showcase last January. Band has undergone few changes and is, seemingly, luckier in side-stepping the draft than most of the major ofay outfits, only noticeable addition is Illinois Jacquet, who holds down the tenor sax spot and is a forte tooter, although a long way from filling the shoes of the late Chu Barry.

Show gets under way with Calloway's theme chant, 'Minnie the Moocher,' and then seques into 'Rhythm Cocktail,' with Jacquet featured in a sax obbligato that's plenty lowdown and is catnip to the lammisters. Frances Brock to the fore then to vocal 'People Will Say We're in Love.' She's succeeding Anise Boyer in the femme vocal spot and, like her predecessor, doesn't fill the bill. Thrush is on for only one number.

Cab warbles 'One for My Baby' and 'Jumpin Jive,' a reprise of his stint in 'Stormy Weather' film. Band takes over again with a warmed-up version of 'St. Louis Blues,' then the jive boys step down for a brief jam sesh that features J. C. Heard on the percussions and Jonah Jones, hot trumpet. It's solid. Band takes over again with 'Night We Called It a Day.' Benny Payne leaving the piano to handle the vocal. It's a letdown, Payne's prime defects being faulty diction and uneven tone quality.

Bill proper is top-heavy with dancers. Cholly and Dotty lead off with their excellent hoofology and come in for resounding palmwhacking. Team has improved since last caught and is now a standout in the hoofing department.

Ralph Brown's soft shoe stuff caught the fancy of the mob and rated a solid sendoff. He's a deft legologist and doesn't kill himself in selling his steps, a factor that too many colored performers overlook. Brown's switch business with Calloway is also a neat bit of comedy and cuts the turn nicely.

Paul, Dinky and Eddie, on last, are standard low comedy terpers who lean heavily on zeal and fast pacing. Trio is on too long, which mars effectiveness of the act, but in the main it's clicko. Femme palaver bit, along with the rest of the biz, is funny but overdone. *Jona.*

STATE, N. Y.

Harvest Moon Ball Champions with Ed Sullivan; Bill Bailey, Ladd Lyon, Murtah Sisters (3); 'Best Foot Forward (M-G).

Ed Sullivan and the Harvest Moon Ball winners are heldover for a second week at this house, which plays the champs each year after the finals of the Daily News' contests at Madison Square Garden. This week Sullivan and his amateurs lead off the stage show and then sit around on stage, in a nitery setting to help cheer the accompanying professional acts. Ruby Zwerling's pit band is on stage.

Sullivan lined up a solid trio of turns for his second week. After showing the amateur champs he leads off with Bill Bailey, crack Negro tapster who has been around a long time. Bailey's footwork is great, in fact there are few contemporaries who can touch him in his style, which is akin to Bill Robinson's whose protege he is said to be. However, Bailey dilutes the interest in his dancing with drawn out and frequently amateurishly handled chatter. His ever-growing liking for talk should be curbed.

Ladd Lyon, acrobat, drew sustained bellylaughs with a balancing bit for which he recruits a sailor from the audience. Two are well into their main bit before it's apparent the sailor is a stooge and when the audience discovers it there's a healthy howl. It's a clever deception. Remainder of the turn consists of various hand-to-hand stunts exceptionally performed.

Murtah Sisters, click of the nearby Folies Bergere, hit the applause jackpot. Teeing off with a version of 'They're Either Too Young or Too Old' the trio race through a song on rationing and 'Rock-a-Bye Baby,' interspersed with whasky antics and the audience eat it all up and want more. *Wood.*

PALACE, CLEVE.

Cleveland, Sept. 18.

Lyttle Sisters, Nan Ray & Mrs. Waterfall, Yvette, Spike Jones Orch (10) with Nilsson Sisters, Del Porter; 'Bomber's Moon' (20th).

Satisfying novelty bill is well paced by Spike Jones' 'City Slickers' and Yvette, both new to Palace's clients, who serve in getting de luxer out of its musical rut.

Nobody wastes time. Three Lyttle Sisters have an exceedingly simple act of acrobatology, but fairly shapely femmes do their flips, double rolls in air, etc., with zingy agility and get off stage in a hurry.

Neither do Nan Ray and Mrs. Waterfall try to over-milk crowd for laughs, although they are well liked troupers who could get away with murder in this territory. Gabby, dumpily garbed stooge sinks her choppers into chucklesome femme gags as soon as she climbs up on stage. If they weeded out their oldies, they'd register heavier with males.

Hitting her vocal stride adroitly right at the start, Yvette smacked collective hearts of first audience with warm-throated, personalized ballads. Brief announcement of her U.S.O. tours paves the way but niftily delivered arrangement of 'Wing and a Prayer' as opener put blonde thrush on own feet. Makes graceful transitions from wistful 'All or Nothing at All' to smooth 'Sunday, Monday' and a medley, breezing up to 'I'll Get Lit Up' in a Bea Lillie manner. Latter didn't seem to set so well with family crowd, this being a W.T.C.U. section. After initial day Yvette said she might change to another closer. Also breaking in a few short quips about soldiers she met overseas between songs. Loaded with charm, canary adds more by wearing attractive, low-cut gown.

Spike Jones' musical buffoons are cutting loose with a vengeance, this being their last vaudeville stop before heading back to West Coast. Boys cut the corn a yard wide in riding rough-shod over a dozen tunes with washboards, klaxons, burps, blaring brasses and foolishness. It's manna to the comedy-hungry localites, who howled loud enough to nearly drown Spikes' revolver shots. Nothing seen like it since days of Frank and Milt Britton's knockabout orchestra.

Two Nilsson Sisters, eye-filling look-alikes, spice the slaphappy circus with display of trim legs and fair chanting. Excellent attendances. *Pullen.*

ROXY, N. Y.

Carole Landis, Jerry Wald Orch with Betty Bonney and Dick Merrick; Paul Draper, Three Sailors, Ben Yost Singers (12), Gae Foster Roxyettes, Paul Ash House Orch; 'Holy Matrimony,' reviewed in 'Variety,' Aug. 25, '43.

Formula which has made the Roxy one of New York's topnotch picture houses under A. J. Balaban's operation is much in evidence this week. It consists of a picture name (Carole Landis), a name stage band (Jerry Wald), three solid acts for support and a fast-moving, smartly costumed line of boys and girls. Backed with a strong film production, 'Holy Matrimony,' it spells another big money week for the 20th-Fox showcase.

Roxy management, with Jack Partington (who has been with the house for around 10 years) held over to continue in charge of stage production under Balaban, is spending plenty for name and production values. Its reflected in the tremendous improvement in the calibre of presentations, the higher prestige which the theatre now rates and, finally, in the terrific increase in boxoffice grosses.

Partington, formerly held down to a weekly budget of $5,750 to cover talent, production, orchestra, line, etc., now has considerable lattitude in talent buying as well as in budgeting production. Stage shows now cost around $20,000 weekly, a jump of around $15,000 over previous figures, while receipts have been hypoed $40,000 to $50,000 weekly on the average.

Current stage presentation moves at a fast clip. Paul Draper stands out as a solid smash all the way. Semi-classical terper ties up the house in 15 minutes of interpretative hoofing. Gracefulness, skill and novelty appeal of his varied routines stopped the show, indicating that this somewhat highbrow turn has unusual pop appeal. He winds up with a medley of dances, interpreting request numbers such as 'Bolero,' 'Beguine,' 'Blue Danube,' 'Tea for Two,' etc., for big returns. Arthur Ferrante accompanies on the piano.

Miss Landis, separately reviewed under New Acts, is skillfully handled here.

Jerry Wald orch functions smoothly, both for show music and on its own. Wald is a personable emcee and baton-weilder. He's got a corking orchestration, 'Concerto,' as his climaxer. Two vocalists with the band, Betty Bonney and Dick Merrick, are adequate.

Three Sailors, comedy acro unit, are socko. Its a nifty, surefire unit consistently registering for laughs and applause for an impressive total. While accent is mainly on comedy rather than acrobatics, the ease with which they manipulate is a tipoff on their intrinsic ability in the latter department also. Their rope-skipping business for the wind-up is a lulu. *Mori.*

APOLLO, N. Y.

Earl ('Father') Hines Orch (27), Sarah Vaughn, Blue Bonnets (4), Warren Evans; Jesse James, George Wiltshire, Pigmeat, Vivian Harris, Babe Lawrence; 'West Side Kid' (U).

Earl 'Father' Hines unveiled this week, for the first time, his new augmented band featuring an all-femme string section composed of harpist, bass and guitar, plus a gal vocal quartet. All told, including his male musicians, he has 27 in the layout, unusually large for any band.

It possibly is the first time a Negro outfit has come up with enterprising idea of a string section, but also spotlighting the group is the fact that two of the musicians are white (sepia musicians have played in ofay bands, but this is the initial known 'name' mixed band batoned by a Negro leader).

Unfortunately, the experiment failed to impress on its first presentation largely due to the apparent indecision of the leader as to his type of music. The obvious idea of the opening night, which was designed to attract advertising agency men to the theatre for commercial radio purposes, was therefor never gotten across because the music was a potpourri that was pretentious, overbearing and far distant from a medium that was neither in the groove for the musicians nor for the audience.

This doesn't mean that the idea is not basically sound. The presentation was rough and displayed little knowledge of scoring for strings so that they might attain proper balance against a barrage of eight brass and five reeds. Since Hines is using the strings to sell the public on a new idea, it would be well for him to either further add to the strings or else tone the rest of the band down so that the present strings don't appear insignificant.

Typical of the jumbled ideas Hines is trying to get across is one tune titled 'Jump Swing and Everything.' It's just that. A harp interlude doesn't achieve the change of musical pace Hines is aiming at; rather, it slows the movement to a walk. His opener is the same way, a bit of hot, then strings, and then vice-versa, but it's mumble-jumble and over-arranged. He might profit by sifting overcrowded parts and

(Continued on page 55)

FWC Creates 3 1st Runs in L. A.

Hollywood, Sept. 21.

Fox West Coast added three more houses to its Los Angeles first run string making a total of nine. By changing policy of the Egyptian, Los Angeles and Uptown theatres, circuit takes on 5,771 more seats for first run aggregate of 18,419.

Fox West Coast plans to draw from stored up United Artists pics for first few weeks of new first runs operation. Backlog pressure of other companies' products will be eased by first run policy for three former subsequent houses.

JACKRABBIT EXHIBS SHOW SUMMER RISE

Continued expansion of war industries, with resultant mushrooming of small communities, hidden away from population centers, has caused a further upbeat in jackrabbit exhibition operations in the U. S. during the past summer. The jackrabbit exhib's prosperity is directly tied in with these war towns and may be expected to hit the toboggan as soon as the war ends.

The jackrabbit exhibs have been able to prove that they are essential to homefront morale and thus entitled to 'C' ration cards. This has enabled them to get the gasoline needed to move from town to town. At present most of these fly-by-night exhibitors form a circuit of five to seven towns, playing one night per week in each. They charge whatever the traffic will bear but usually have admission fees of 25c to 50c.

N. Y. Cap Snag Forces 4 M-G Pix Elsewhere

Faced with the problem of circumventing a bottleneck on product in the N. Y. area, Metro shortly will have four pictures going into Broadway houses other than its own showcase Capitol, which will not have any time for Metro film until possibly Thanksgiving.

Company, which a week ago sold 'I Dood It' to the N. Y. Par, first Metro picture to ever play that house, has just closed with the Music Hall for 'Lassie Comes Home' and with the Globe for 'Man From Down Under.' Also, Metro has booked 'Adventures of Tartu' into the State, ordinarily a second-run, tomorrow (Thursday). During the week of Sept. 9 it spotted 'Swing Shift Maisie' into the State first-run, and prior to that gave the Globe 'Salute to the Marines.'

Cap, which tomorrow opens 'Johnny Come Lately' (UA), follows with 'Phantom of the Opera' (U) and then plays 'Sahara' (Col).

Cagney's 35%

United Artists is demanding 35% and split figures, based upon prior grosses shown by theatres, for 'Johnny Come Lately,' first Jimmy Cagney starrer, produced by Bill Cagney, which UA will distribute. No flat deals are being taken.

Republic has closed a contract covering its current (1943-44) season's product with the Schine circuit, operating 141 theatres in N. Y. state, Ohio and Kentucky. Deal was made by Jimmy Grainger, president of Republic in charge of sales, and Albany, Buffalo, Cleveland and Cincinnati branch managers for Rep. with the Schine brothers, J. Myer and Louis.

'Backroomers' Want Raise

The Exchange Employees Union, embracing 'backroom' help in film branches of the distributors throughout the country, has opened negotiations for a new contract to replace the two-year termer that ends Nov. 30. A 15% increase will be sought.

Locals of the Exchange Employees Union are part of the IATSE setup.

UAites on the Lam

Ed Raftery, president of United Artists, is scheduled to leave New York for the Coast today (Wednesday.) Arthur Kelly, v.p., in charge of foreign distribution, left Monday (20).

Carl Leserman, UA general sales manager, left Hollywood for N. Y. yesterday (Tuesday).

BACK THE ATTACK! BUY EXTRA BONDS!

2 More Mich. Towns Vote Night Curfew To Curb Juve Vandalism

Detroit, Sept. 21.

Two more Michigan cities have adopted the 10 p.m. curfew which just about makes this area unanimous in approving the nightime clamp as a curb against juvenile delinquency.

Traverse City enacted the most stringent curb in making parents responsible for the appearance of their children in the streets after 10 p.m. The ordinance is in keeping with a proposed Michigan law being studied by other states which sets up heavy penalties on the parents in the case of juve offenders, even making them responsible for the keep if the State has to take charge of those under 21.

The other 10 p.m. curfew was set up in the college town of Ann Arbor but exempts the University of Michigan students — except prodigies— since it puts a 16-year-old ceiling on the youngsters. The town, because of its large number of students, has been extremely lenient in dealing with the young crowd until present conditions forced in the curfew, now extensive throughout Michigan.

Meanwhile, Detroit houses continued to hire private detectives to augment the increased police force on duty in the theatres to prevent young-fry depredations.

ASKS NEW CLEARANCE PRIOR TO PRICE RISE

Detroit, Sept. 21.

First tendency toward a price rise in Detroit's suburban areas, which have gained heavy boom populations, is reflected in the request by the Clawson theatre for a cut from two weeks to one week's clearance over nearby suburbs to permit it to 'raise admission prices from 30 to 35 cents.'

Only theatre in one of Detroit's northern suburbs, the Clawson is seeking the time reduction over two houses in the nearby suburb of Royal Oak. It currently plays an intermediate run without clearance after pix have passed the RKO Uptown, Detroit second-run house.

Joseph Mellon and Irving Belinsky operate the Clawson.

R. J. Miller's Clearance Claim

Chicago, Sept. 21.

Paramount, 20th, Loew's, RKO and Warners were named by R. J. Miller, of the Golony, McHenry, Ill., in a complaint filed with the Arbitration Board here against the clearance granted the Crocker, Rialto and Grove theatres, Elgin, Ill., and the Miller, Woodstock, Ill.

Colony is playing 21 days behind the Elgin theatres, owned by the Great States Circuit, and seven days behind the Miller, Woodstock, owned by Conny Pappas. Elgin is more than 30 miles from McHenry, while Woodstock is a nearby town, being only 12 miles away.

Complaints Continue On Battle Newsreel Void

While promises have been made to provide additional footage and speed delivery of material from the battlefronts to the five American newsreel companies, newsreel men in N. Y. claim that they continue to receive an extremely small percentage of all footage received in Washington. Recent estimate is that of 1,000 feet received from the fighting fronts, ultimately only 200 to 300 feet ever gets to the newsreels. This even includes matter photographed by the U. S. newsreels' own cameramen, since it is threshed for censorship or other reasons, and withheld.

Newsreels are looking forward to the time when this additional footage will be turned over, even if after the war ends. They claim that there likely will be enough material to make one or more features.

IA Meets in Montreal

Montreal, Sept. 21.

The first Montreal meeting in 20 years of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada was held here last week from Sept. 13 to 18. This was the regular midsummer meeting of the Executive Board of IATSE and was for the purpose of taking up appeals and for the reviewing of the non-union situation in Montreal.

The Camels Are Comin'

Hollywood, Sept. 21.

Scouts from Culver City are rounding up all the available camels in the country for caravan sequences in 'Kismet,' a Metro remake of the old tale in which Otis Skinner starred on stage and screen.

Original idea was to drag in a herd of elephants, but pachyderms were declared out when researchers discovered that they don't belong on the desert, although they have huge audience appeal in a circus.

ISLAND CIRCUIT NOW BUYING FOR 43 HOUSES

Growth of booking combines, many of which have sprung into existence in recent years, and the support they are getting from smaller exhibitors who have gotten tired trying to make their own deals, is emphasized by the important position attained by the Island Theatre circuit of N. Y.

Originally a chain of only five houses, operated by Frank Moscato and Irving Pinsker, the circuit has expanded into a buying combination which, with new independent exhibitor additions to the purchasing list, now totals 43 theatres. Moscato and Pinsker hope to build the combine into one of the largest in the country, comparable to the Brandt circuit in N. Y. and Cooperative Theatres of Michigan, both of which have over 100 houses.

New independent theatres for which Island will buy henceforth are the Kent, Brooklyn; Alden, New Rochelle; Mineola, Mineola, L. I.; Westbury, Westbury, L. I., and the Bronx Opera House, N. Y., which has just been taken over by Harold Eldrich.

Although the average small-town exhib likes to retain his identity through making his own deals, more and more they are becoming willing to give up buying in order to benefit from the power of mass purchasing through combines. This has been especially true during the past year in the face of increased rental and other demands by distributors.

WPB Sets Up Advisory Unit on 35 mm. Output

Washington, Sept. 21.

A 35 mm. motion picture equipment industry advisory committee was announced here last week by WPB, which has also dropped the bars to permit manufacture of some photographic and projection equipment for commercial use, after Oct. 1.

Serving on the advisory committee will be C. S. Ashcraft, of the C. S. Ashcraft Mfg. Co., Long Island City; L. W. Davee, of Century Projecting Corp., New York; Henry M. Fisher, of DeVry Corp., Chicago; H. H. Goldberg, of Gold E Mfg. Co., Chicago; Walter E. Green, of General Precision Equipment Corp., New York; Fred C. Matthews, of Motiograph, Chicago; Oscar F. Neu, of Neumade Products Corp., New York; Homer B. Snook, RCA Victor Division of Radio Corp., Camden, N. J.; and Harry H. Strong, of Strong Electric Corp., Toledo.

New WPB order L-267 amends a previous order under which the equipment companies could produce only on Army and Navy orders.

Companies will now be permitted to process a limited amount of equipment for essential civilian use, providing the orders are approved by WPB.

Ass't to Ass't Demanded By Directors Guild on Pix

Hollywood, Sept. 21.

Film production is growing so complicated that Screen Directors Guild is demanding the compulsory use of second assistant directors on all pictures in major studios.

Script clerks have been complaining that they are often required to pinch-hit for second assistants in addition to their regular chores.

5 Nite Pix Classes at NYU

Five night courses on motion pictures are being offered this fall at N. Y. University by Prof. Robert Gessner, chairman of the m.p. department at N. Y. U.'s Washington Square College of Arts and Sciences. Courses started last (Tuesday) night, and will continue 15 weeks.

They cover introduction to films, motion picture technique, screenplay writing, motion picture production and film cutting and editing.

Cameo, Jersey Indie, Schoenstadt, Of Chi, Suing Majors for Restraint

Twenty-three major motion picture firms, consisting of the eight major film companies and its distributors, plus five theatre chains in Hudson County (N. J.) are named defendants in a N. Y. federal court action by Rosyl Amus, Corp., operators of the Cameo, Jersey City. The suit asks triple damages for alleged violation of the Sherman Anti-Trust Law and Clayton act. The complaint alleges that the defendants created a monopoly by forming an illegal combination to restrain trade in the distribution of films in Jersey City, Bayonne, Hoboken, North Bergen and Union City, all in Hudson County.

The defendant film companies and subsidiaries are alleged to have compelled the plaintiff to pay two and one-half times the price charged the theatre chains for its films. They are also accused of having given special privileges and preferences to the chains.

The five theatre chain defendants are: Skouras Theatres, Loew's, Stanley Co. of America, RKO, and Rosewelt Realty Co., operators of 21 theatres in the Jersey area. Other defendants are 20th-Fox, Paramount, Metro, United Artists, Columbia, Republic, Warners, Monogram, Warner Bros. Circuit Management Corp., Warner Theatres, Universal, Motion Pictures Producers & Distributors of America, Metropolitan Playhouses, Inc., and Leon Rosenblatt, a director of the Rosewelt.

Further charges that the defendant distributors had entered into a conspiracy to eliminate competition by dividing and pooling its products is alleged. The Skouras chain is alleged to have entered a separate agreement to obtain 60 days clearance to films in some instances.

The complaint also charges that the independent exhibitors are forced to accept the products of the defendants under such terms that they arbitrarily dictate or else go out of business.

In addition to the damages, the plaintiffs seek an injunction, restraining the defendants from continuing their alleged unlawful acts in restraint of trade and also to have all contracts entered into by defendants declared void.

Schoenstadts Vs. B&K and WB in Chi

Chicago, Sept. 21.

Another effort was made last week to break the present film clearance system when suit was filed in the U. S. district court by H. Schoenstadt & Sons, Inc., owners of the Piccadilly theatre, and operator of a chain of others, charging restraint of trade and monopoly and naming 11 theatres and film corporations.

Suit charges that the defendants reserve 'second run' privileges, or the showing of films from four to six weeks after downtown runs, for neighborhood theatres controlled by them. An injunction is sought to halt the alleged monopoly.

Defendants are Balaban & Katz, Federal Theatres, Warner Bros. Circuit Management Corp., Paramount, WB, Loew's, 20th, RKO, Columbia, Universal and United Artists.

Extras Divvy Up $10,000

Hollywood, Sept. 21.

Screen Actors Guild is turning over $10,000 to 1,500 film extras as a result of a peaceful settlement of claims filed against motion picture producers under the Wage-Hour law.

Overtime payments will be passed out on the basis of records submitted by players before the action was filed.

Radio Discs Idea May Help Cut Production Budgets of Top Films

Hollywood, Sept. 21.

Newest wrinkle in trimming production costs of high budget pictures is being tried out by Darryl Zanuck in preparing for filming of 'Wilson,' biographical saga of the wartime president, circa 1918. Idea is to have the adaptation of Lamar Trotti's story put on wax with radio people performing various parts so Zanuck can get a clearer perception of how the story will work out on screen.

Bill Bacher, recently put under contract at 20th-Fox as producer, has been assigned to the disking, which will require 10 days, 40 people, Gordon Jenkins Orchestra of 40, a mixed chorus of 16, and assorted soundmen to add realistic touches.

Figured experiment will cost 20th-Fox around $20,000 and Zanuck is hopeful it will cut down shooting time by 10 days. If it works out that way studio will be highly satisfied with innovation and use it on other big pictures.

Another angle is that when television comes it will double advantages to be gained from such auditions. Bacher is using only radio people in trial process whose voices synchronize with those already picked or in mind for lead roles. Only castings so far are Thomas Mitchell as Joseph Tumulty; Sir Cedric Hardwicke as Henry Cabot Lodge, and Vincent Price as William Gibbs McAdoo. Bacher is being aided by Harry Kronman on experiment, which may be the means of bringing radio actors into pictures and serve as testing ground for recruits.

Complete version of Trotti's 'Wilson' script in transcription form will be transferred to sound track and runs for two and a half hours.

LOU LUSTY'S SPECIAL CHORE WITH U IN N. Y.

A special events and promotion department is planned for Universal Pictures, according to Maurice A. Bergman, eastern advertising director, who at the same time announced that the organization of this department would be under the direction of Lou Lusty, former studio executive for Columbia and RKO Pictures. Latter was recently honorably discharged from the U. S. Marine Corps after one year's service, following voluntary enlistment.

Lusty, who started in the motion picture business as executive assistant to S. L. 'Roxy' Rothafel, was in addition to his production post at Columbia and RKO an advertising and publicity executive of Publix Theatres for a number of years.

Phil Phillips, for 17 years advertising manager for Fox West Coast Theatres in Northern California, has been appointed to head new department for creation of picture titles at Universal. He will work under John Joseph, national publicity, advertising and exploitation director for U.

Pilot of 53d Hoppy

Hollywood, Sept. 21.

Harry Sherman picked Les Selander to direct William Boyd in the next Hopalong Cassidy picture, 'Timber.'

Film will be the 53rd galloper with

SHEAN'S 'GALLAGHER' AGAIN

Hollywood, Sept. 21.

Al Shean is reviving the old 'Gallagher and Shean' act for a theatre and army camp tour. Jack Tenney, former vaude comic, lately doing bit parts in pictures, will be 'Gallagher.'

They may make film short before embarking on tour.

Malcolm Kingsberg Adds 2 New Titles at RKO

Malcolm Kingsberg, RKO v.p., was last Monday (20) appointed v.p. in charge of finance and treasurer of RKO, Inc., succeeding Leon Goldberg in the latter position. Vice-president in charge of finance is a new post.

Announcement of the appointment was made following a meeting of the RKO board of directors Monday afternoon.

While Kingsberg assumes post as first officer of the company in charge of the treasurer's office, understood that assistant treasurers of various subsids will share additional duties.

Goldberg leaves for the Coast Oct. 11 to become studio manager at RKO under Charles W. Koerner.

N. Peter Rathvon, RKO president, in announcing the Kingsberg appointment stated that the latter would also be elected a member of the board of directors. New treasurers for the principal RKO subsidiaries will also be appointed later.

BACK THE ATTACK! BUY EXTRA BONDS!

No greater thrill!...
hotter than ever...
better than ever
...in a picture
to make you
stand up and
cheer!
COLUMBIA PICTURES
BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

English Expansion Moves Loom

Continued from page 5

however, he wants English distribution of American product.

Metro, for one, is among the companies mentioned in this connection. M-G product has been sold in England to the Associated British Circuit, now controlled by Warners. As an alternative to turning over entire distribution to Rank, possibility is that deal may be set whereby Metro product would be shared by Rank with Associated British.

Follow U. S. Pattern

Moves being made by British film trade leaders, particularly Rank, are interpreted as part of a grand strategy looking to operation of English picture business on a basis similar to that in the United States, with domestic control of production, distribution and exhibition firmly in the hands of British interests. At the same time aim is to assure British product a substantial share of the U. S. and other markets also.

Concurrently with the battle for a share of worldwide distribution, there also appears to be a concerted drive for a takeover of American interests in theatres both in England and elsewhere.

In addition to the 20th-Fox holdings in Bradford Trust, which Rank is interested in, Rank is also linked in talk about Paramount's eight theatres in London.

United Artists, meantime, is also concerned in the quota setup, with Arthur Kelly, UA v.p. in charge of foreign distribution, reported planning to go to England shortly to look into possibility of purchasing quota pictures or lining up a deal with an independent studio.

Following unfreezing of American film rentals in England, when payment of outstanding accounts was made and all current deals were placed on a pay-as-you-go basis, American companies were advised by British government officials that the quota picture production regulations would have to be lived up to. As long as American picture coin remained frozen in England there was no pressure for quota film production. Once the debts were paid off England felt free to point out that quota laws should be enforced.

American film execs point out, however, that it is clearly impossible to produce the full number of quota pictures in England owing to war conditions under which facilities and talent are not available. With the quotas to be met on the one hand, if U. S. films are to continue to be imported into England, and lack of studio space, technicians and talent on the other. Rank's position assumed added importance since he could provide studios.

It is pointed out in informed American trade quarters that one of the best means for securing a bigger slice of the world market for British films is through the establishment and development of English distribution on a large scale.

Such a worldwide distribution organization, if established before the war, would have cost in the neighborhood of $30,000,000, according to some estimates, but would have yielded returns, in rentals and prestige for all British trade, beyond calculation.

Indications are that plans for future British film business include a wide program of expansion in both distribution and exhibition, at home and abroad.

U. S. Fears

Domination of the film business in Great Britain and other British Empire countries by Rank is being viewed apprehensively by the U. S. film industry in relation to the possible effect on American distribution in the British Isles and the British quota.

While the British government is officially on record as protesting the expansion of Rank's widespread interests in Britain, picture interests in N. Y. are watching closely to see just how much he is going to be checked. Feeling with many distributors is that the British really would welcome stout domination of their film business because figured as a big help to their coming expansion program in the world market.

The way American interests figure in the setup is that now they must give Rank first call on any feature they produce in Britain if using one of his studios. Since he controls most of those currently operating, U. S. companies need to talk business with Rank if they want to go into production immediately in England. This means that Rank automatically has an option to handle the finished American production (made in Britain) in the world market outside of the U. S.

American picture interests fear that ultimately this studio situation may become involved in the quota setup, particularly in the post-war era. They wish to avoid being pressured into turning out a specific number of features for the quota law and then lose the right to handle them in the world market. Talk of forcing American distributors to handle a certain number of British features or to guarantee a specific number of playdates in the U. S. is regarded with real alarm.

Along with the expansion of Rank in Britain, there is considerable talk in N. Y. now of one or more British companies establishing complete distribution setups in the U. S. Last British company to have such a distrib alignment in this country was Gaumont-British, which shuttered its branches and finally its main office about seven years ago. General impression in the trade is that American companies would welcome such distribution lineup because it would enable British producers to see for themselves, first-hand, just what product is needed for the U. S. market.

Revival Day

Continued from page 2

known as 'The Masque Rose' bowing in on the Coast last week, and a third English 'Fledermaus' version skedded for St. Paul next month. Likewise, revivals of 'The Vagabond King,' 'Blossom Time' and 'The Student Prince' will tour the country during the season, as will a revival of Max Gordon's 'The Great Waltz.'

Meanwhile, many additional revivals are being mulled for Broadway, which has already seen this season productions of 'Widow,' 'Student Prince, the holdover 'Rosalinda,' 'Blossom Time' and 'Porgy and Bess.' Meyer Davis is planning to revive Edna-Ferber-Jerome Kern-Oscar Hammerstein 2d 'Show Boat,' Georges Metaxa, featured in the original versions of 'Cat and the Fiddle' and 'Music in the Air,' would like to produce both operettas on Broadway, and a revival of Noel Coward's 'Bitter, Sweet,' is also being talked of. Also included in the list is the forthcoming 'Connecticut Yankee' revival starring Dick Foran and Vivienne Segal. Other prospects include a new production of 'Little Jessie James,' and revivals of such straight legiters as 'It's a Wise Child,' and Philip Barry's 'White Wings.'

Film reissues announced last week includes the following by 20th-Fox: 'In Old Chicago,' 'Call of the Wild,' 'Under Two Flags' and 'The Rains Came,' with several musical reissues also being lined up. Paramount is reissuing 'Union Pacific' and 'Souls At Sea,' while Warners has already brought out reissues of the Humphrey Bogart-James Cagney, oldies, 'The Oklahoma Kid' and 'Torrid Zone,' latter also an early Cagney starrer. Same studio may also reissue 'City for Conquest.' Columbia has reissued 'Lost Horizon' and 'It Happened One Night.' Out of RKO huddles currently under way on the Coast is expected to come a decision also earmarking several pix for reissue.

St. Louis Impasse

St. Louis, Sept. 21.

The possibility of the War Labor Board being asked to settle the pending wage increase requests of IATSE, Local No. 143, and the St. Louis Stagehands' Union, Local No. 6, was noted by local film row observers who are keeping a weather eye on the situation. Recently the IATSE asked for a 15% weekly wage increase and a two weeks' vacation for all projectionists who have been employed in a flicker house for more than a year. A group of the first-run and second-run houses formed a committee to deal with the situation, but, although the three-year contract expired Aug. 30, there have been no meetings and the matter, currently, is dormant.

The indies formed another group and they, too, have had no meetings with union execs and each, apparently, is waiting for the other to make the first move. It has been estimated by those in close touch with the local situation that in the event the union demands are granted it will mean an additional $50,000 per annum for theatre owners.

Herman to Buff; Exchange Briefs

Al Herman, who recently joined Warners in a general sales capacity at its New Haven exchange, appointed exchange branch manager for the company at Buffalo. He succeeds Max Roth, resigned.

Frank Walsh Critical

Suffering from a bad heart condition, Frank Walsh, Highland, N. Y. exhibitor, is desperately ill.

A former film salesman for 20th-Fox and subsequently a manager for Paramount at Newburgh, N. Y., Walsh has been operating the Highland theatre at Highland, N. Y., for around five years.

Florin Returns to 20th

Seymour Florin, formerly selling films for 20th-Fox and for the past year in charge of buying for the Island Theatre circuit, operating out of N. Y., is returning to 20th on Monday (27).

He will fill the created post of booking supervisor at the 20th N. Y. exchange, where George Blenderman is head booker. Prior to going with Island, Florin had been a salesman for 20th handling the upstate N. Y. territory, having been with the company 12 years.

At Island he will be succeeded by Jules (Sonny) Liggett, who is assistant to Dave Levy, branch manager for Universal.

Jonas With Monogram

Seymour Jonas, booker at the 20th-Fox N. Y. exchange, handling shorts and newsreels, has switched to Monogram as salesman in charge of N. Y. and Brooklyn.

Joseph Burke traveling auditor for 20th, moved up to post of office manager, succeeding Joseph St. Clair, assigned to other duties.

Shea's Feminine Mgr.

Conneaut, O., Sept. 21.

Mrs. Burneice Sweet, 13 years cashiers of Shea's State, here, appointed manager of the Geneva. She is the first woman on the circuit's 50 houses.

Omaha Brandeis' Facelift

Omaha, Sept. 21.

The Brandeis, surprise theatre of the town, will celebrate its 10th anniversary this year by complete remodeling and redecoration. Before the Singer-RKO combo took it over, the house was just drifting along with anything in the form of road or local show. Stock ran for a time but nothing clicked. Finally the Singers (Mort and Will) made a deal with the Brandeis store, which owns the theatre building. Result was an immediate click with exclusive picture policy and it's been making important money practically every week. Only handicap is the theatre's size which is only 1,500 capacity. There are 400 seats in the second balcony, used in the old legit days, but they're n.g. for pics.

Mort Singer came to town last week with a Chicago architect, his general manager John Redmond and an engineer. Ways were considered of adding a couple of hundred seats. The theatre is to be completely done over inside and front.

House plays RKO and Columbia pictures with an indie for second now and then.

State, Toledo, Leased

Toledo, Sept. 21.

The State, largest deluxe nabe here, leased by Fleischman-Kroetz Co., which operated the house for 15 years, to Carl H. Schwyn, of Cygnet, O., who also operates two houses in Bowling Green and one in Napoleon, in northwestern Ohio. Elmo Schausten, formerly assistant manager of the Paramount, replaces George Kroetz as manager of the State. Earlier in the summer the Toledo-State Theatre Corp. was organized by Cleveland interests to lease the house, but this deal fell through.

Weshner Leaving Disney

David E. Weshner leaves Walt Disney productions Oct. 1 upon completion of special exploitation assignment for 'Victory Through Air Power.' Weshner's original pact for 20 weeks was extended 10 additional weeks at Disney's request.

Weshner, formerly director of advertising and publicity for United Artists, is mulling deals with several producers, and plans a short vacation before announcing future plans.

Sandburg's M-G Pic

Hollywood, Sept. 21.

Metro signed Carl Sandburg, biographer of Abraham Lincoln, to write novel of national progress, manners and morals, to serve as basis for high-budget picture titled 'American Cavalcade.'

Sandburg will write the story in his midwest home, with various trips to Hollywood for conferences with Sidney Franklin, who produces.

Inside Stuff—Pictures

'For Whom the Bell Tolls' raised the soldier admission price at Loew's Palace, Washington, over the violent objection of the local management. House has been giving servicemen the benefit of a 22c and 29c admission since the war started. Signs were prepared permitting the same scale for FWTBT, but Paramount objected. Scale will be 50c for servicemen in the afternoon, 75c in the evening and Sunday.

All downtown Washington theatres have had their grosses nicked several thousand dollars weekly by these cutrate admissions. They do not object but felt since they take the rap 52 weeks of the year, Paramount could stand the reduced scale for the FWTBT engagement.

His cast and crew were going east by train for location work on the Atlantic seaboard, so a big director scorned to travel on the rattlers, preferring to hop hither by plane. It was a good idea except that he couldn't get any air service from Burbank. Train service was equally congested. After ordering a drawing room, the director was told that there was none such, nor a compartment or even a lower berth. Finally he condescended to climb into an upper—too late. A soldier had climbed in before him. The big director was lucky to sit up in a chair car across the country, while his cast and crew waited.

Exhibitors in neutral countries such as Portugal, Sweden, Spain, etc., may be given specially inscribed and framed scrolls testifying that they are cooperating with the United Nations by showing the United Newsreel. Germans have been handing out medals to exhibs showing Nazi reels.

Office of War Information now has under consideration proposal that exhibs be honored via the certificates.

Because Vatican City in Rome has figured in the spotlight recently in the war news reports, RKO is experiencing renewed interest in booking of 'The Story of the Vatican,' released originally about a year ago as a March of Time special. Picture is unusual in that it was the first time a motion picture camera ever was allowed inside the Vatican City.

Paramount has produced a special trailer starring Bing Crosby for promotion of Christmas seals this year for the National Tuberculosis Ass'n, and plans distributing it to 14,000 theatres gratis. Made at the Par Hollywood studio, company is contributing costs.

'Seven Fighting Words,' 10-minute short produced by the U. S. Treasury, is being shown to 5,000,000 retail salesmen and merchants to stimulate and instruct retail forces on selling war stamps and bonds. Picture was directed by Al Altman, on loan from Metro to the treasury.

New York Theatres

5th WEEK
Bette DAVIS ● Paul LUKAS
In Warner Bros. Hit
"WATCH ON THE RHINE"
In Person
ABE LYMAN
And His Californians
EXTRA
JERRY LESTER
Also
BOBBY LANE ● EDNA WARD
B'way & 47th St.—STRAND

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF. LAMBERTI and CAST of 100
MUSIC BOX, W. 45 St. Mats. Thurs. and Sat.
Staged by HASSARD SHORT

Monty WOOLLEY · Gracie FIELDS
Holy Matrimony
Another Big One from 20th Century-Fox!
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

LOEW'S State TIMES SQ.
Thurs., Sept. 23
On Screen
ROBERT DONAT
"The ADVENTURES of TARTU"
In Person
Jimmy LUNCEFORD
and Orchestra
Radcliff & Jenkins
Miller Bros. & Lai

RADIO CITY MUSIC HALL
"SO PROUDLY WE HAIL"
Spectacular Stage Productions

On Screen
James CAGNEY
in
"JOHNNY COME LATELY"
Capitol
BROADWAY AT 51st STREET
In Person
Morton GOULD
Virginia O'BRIEN
Henny YOUNGMAN
Allan JONES

"ENTERTAINMENT GALORE." —Brown, Sun
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474.
Evgs. Incl. Sun. 8:40. Mats. Wed., Sat. 2:40—Sun. at 3. No Mon. Perf. Mail Orders Filled.

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
Adolphe MENJOU ★ Martha SCOTT
"HI, DIDDLE, DIDDLE"

Jean ARTHUR ● John WAYNE
in
"A LADY TAKES A CHANCE"
IN PERSON
Vaughn MONROE
and Band
BOB EVANS
BACK THE ATTACK
Buy War Bonds PARAMOUNT Times Square

MGM's STARRIFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS... 3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES
Continuous from 10 A.M.

Jay Frank Vice Kassel For 20th-Fox Out of Chi

Chicago, Sept. 21.

Jay Frank has been appointed 20th Century exploiteer for the Chicago, Milwaukee and Detroit territory, succeeding Norman Kassel, who resigned last Saturday (18).

Frank has been succeeded in the Milwaukee territory, where he has been quartered, by Mike Weiss, who has returned to civilian life after 32 months in the Army.

"'TOP MAN' IS EXCELLEN

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

NT ENTERTAINMENT!"

—VARIETY

TOP MAN

with

ANNE GWYNNE · NOAH BEERY, Jr.
BORRAH MINEVITCH RASCALS
BOBBY BROOKS QUARTETTE
and
COUNT BASIE and his Orchestra

Screen Play, Zachary Gold · Original Story by Ken Goldsmith · Directed by Charles Lamont
Associate Producer Bernard W. Burton

UNIVERSAL PICTURES

Noble Emphasizes He Has No Desire To Exploit Blue Stock Commercially

Washington, Sept. 21.

Wide public holding in the stock of Blue Network is desired by Edward J. Noble, he testified before the FCC yesterday (Monday) at the second and last hearing on his proposed purchase of the web from RCA. He said he believed the stock should be offered first to the net's management, then to the affiliated stations and finally to the general public.

Noble made clear that he did not plan any commercial exploitation of the stock.

'You will look for those who have an interest in the progress of radio rather than in stock trading for profit?', asked FCC Chairman James Lawrence Fly. Noble said that was his idea.

Approval by Nov. 1

Under the terms of his agreement with RCA made at the time he put up the money for the purchase of the Blue Network, Edward J. Noble must obtain the FCC's approval by Nov. 1.

Concensus of opinion in the trade is that this okay will be forthcoming in ample time before the deadline but that the FCC wants to make sure, meanwhile, that the new owner will regard the network primarily as a public trusteeship and not just another investment.

The Highlights

Other highlights of the hearing:

1. James H. McGraw, of McGraw Hill Publications, is 'definitely and permanently out of the picture' as far as buying a piece of the Blue, Noble said.

2. Noble was told that FCC will not hand down a ruling until he submits in writing 'just what the policy of the net will be on ways and means of expanding the public service mechanism.'

3. Mark Woods, Blue prexy, testified it costs the web from $900,000 to $1,000,000 a year for sustaining programs fed to the affiliates, he said some payment is also made to NBC for rental of studios and other services.

4. Woods disclosed that Blue is now building its own music library.

5. Len De Caux, National publicity Director for CIO, filed a statement for the record in which he said labor is at a definite disadvantage in obtaining radio time, and appealed from 'blanket restrictions' against labor unions in their 'right to purchase time.'

6. Philip Handleman, attorney for Donald Flamm in the WMCA suit, was refused an opportunity to intervene in the hearing, but was permitted the right 'as an individual' and 'represen ative of the public interest' to file a letter asking to give information 'on the fitness' of Noble to head the network.

Quizzed on Web Policies

Noble was quizzed largely on the web's program policies. Woods was asked about handling of the Walter Winchell broadcast.

Woods was quizzed about the Jergens deal to switch from 55 NBC

(Continued on page 36)

CBS Clients Not Required to Buy Web-Built Shows

CBS last week denied the report current in ad agency circles that it had adopted a policy of refusing to sell the few evening half-hours still open on the network unless the account agreed also to buy a CBS-produced program. Agency executives who heard the report expressed amazement at even the possibility of such a move. They termed the reported policy as not only 'revolutionary' but as an injudicious attempt to take advantage of a buyer's market.

It was explained by CBS that the only talk in that direction has concerned the Sunday 7-7:30 p.m. period. Jerry Lester has been undergoing a sustaining buildup in that spot for some weeks and the network feels that it's justified in packaging Lester with the Sunday half-hour since it's of the opinion that the buy was a logical and sound one for all concerned. If CBS adheres to this prerequisite, it will be a precedent for the business.

Orson Welles Sought For Network Variety Show

Compton advertising agency is dickering with Orson Welles for an evening variety network show. Vagueness about the date is because Welles is under contract to Sir Alexander Korda for a film in England. Agency is trying to contract Welles before he goes over.

Welles has four shots on the CBS 'Suspense' series starting Sept. 23.

Blackett Uses B-S-H Key Men as Nucleus For New Ad Agency

Chicago, Sept. 21.

Hill Blackett broke his long silence last week regarding the affairs of the Blackett-Sample-Hummert agency, stating that the company will dissolve as of Jan. 1, 1944, after 21 years of existence. He will continue in the advertising business under his own name with the nucleus of his organization drawn from present B-S-H executives.

Allocation of accounts between Blackett and the new Dancer, Fitzgerald & Sample agency have not yet been decided upon, according to Blackett, but will shortly be announced jointly.

In setting up his new organization Blackett takes with him some of the key men of the old company. These include three former B-S-H vice-presidents, Marvin Harms, Robert G. Wilson and Kenath T. Sponsel.

Others include Lloyd C. Nelson, treasurer; J. R. Lieber, secretary, auditor and office manager; Vaughn M. Jones, production department manager; Don Digman, art director and George F. Drake, account executive, all of whom hold similar positions with B-S-H.

Radio department will be handled by Alan Wallace, who has directed and produced most of the company's radio programs emanating from here, and Henry Rahmel, who has supervised the technical production of the same programs.

Calls 'Em for MBS

Washington, Sept. 21.

Russ Hodges, sportscaster for WOL here, will be official college football broadcaster for the coming season over more than 200 Mutual stations. Hodges will travel the country for the big games for Mutual, beginning Sept. 25.

Schedule is beng worked out to provide minimum interference with Hodges' work at WOL.

Premieres

(Sept. 22-Oct. 3)

Sept. 23

'The Human Adventure,' documentary-drama presented by Univ. of Chicago; 8:30-9 p.m. Thursdays; WGN-Mutual; sustaining.

Sept. 25

'Let's Pretend,' children's dramatic series produced by Nila Mack; 11:05-11:30 a.m. Saturday; WABC-CBS; Cream of Wheat; B. B. D. & O. agency.

Sept. 26

'Musical Steelmakers,' music; 5:30-6 p.m. Sundays; WJZ-Blue; Wheeling Steel; Critchfield agency.

'The Shadow,' whodunit; 5:30-6 p.m. Sundays; WOR-Mutual; Delaware, Lackawanna & Western Coal Co. (Blue Coal); Ruthrauff & Ryan agency.

Sept. 27

'Captain Midnight,' adventure serial; 5:45-6 p.m. Monday-Friday; WJZ-Blue; Wander Co. (Ovaltine); Blackett - Sample - Hummert (Chicago) agency.

Sept. 28

'Fibber McGee and Molly,' comedy, with Jim and Marian Jordan, Billy Mills orch; 9:30-10 p.m. Tuesdays; WEAF-NBC; Johnson wax; Needham, Louis & Brorby agency.

Sept. 29

Eddie Cantor, variety, with Nora Lou Martin, Bert Gordon, Cookie Fairchild orch; 9-9:30 p.m. Wednesdays; WEAF-NBC; Bristol-Myers (Ipana and Sal Hepatica); Young & Rubicam agency.

Sept. 30

Dinah Shore, variety, with Cornelia Otis Skinner and Roland Young, Bobby Dolan orch; 9:30-10 p.m. Thursdays; WABC-CBS; General Foods (Birds Eye); Young & Rubicam agency.

Gertrude Lawrence, variety, with Robert Benchley, Mark Warnow orch; 10:30-11 p.m. Thursday; WJZ-Blue; Revlon; Weintraub agency.

Oct. 1

Kate Smith, variety, with Ted Collins, Henny Youngman, Jack Miller orch; 8-8:55 p.m. Fridays; WABC-CBS; General Foods; Young & Rubicam agency.

Hammond Quits CIAA

Laurence Hammond has resigned from the radio department of the Office of the Co-ordinator of Inter-American Affairs and is confabbing about several propositions for a new assignment.

Before joining CIAA, Hammond was radio director for the War Manpower Commission and previously had various writing and producing assignments in radio.

Joseph Reis, formerly with WLW, Cincinnati, has joined CIAA and will be sent in a few weeks to Venezuela, as field representative.

ANOTHER TRIUMPH FOR RUBINOFF

"The old magic still dwells in Rubinoff's violin and his orchestra is one of the finest on radio. Featuring the conductor's scintillating arrangements, it sings with a full-throated richness that delights the ear. Yes, Sunday listeners have another 'must' attraction."—Ben Gross in N. Y. Daily News, Sept. 20, 1943.—**Thank you, Ben Gross.**

Hear Rubinoff and his violin and his orchestra on WJZ and the Blue Network Sunday, September 26, from 4 to 4:30, EWT. Rubinoff is a proven attraction on Radio, Concert, Stage and Screen.

From the Production Centres

IN NEW YORK CITY . . .

Barbara Fuller, in 'Terry and the Pirates,' marks her 12th year as an actress with NBC....Albert Grobe, chief announcer for WQXR, has just completed two film-short narration stints. The first was for Pathe-RKO Sportscope, 'Barnyard Golf,' and the second for the Coordinator of Inter-American Affairs' two-reeler, 'Inca Civilization'....Mrs. Edna M. Cathcart of the J. M. Mathes radio department, has been appointed agency time buyer....The Cafe Zanzibar offered a free pair of dinners to every person buying a $1,000 war bond through Martin Block's 'Make Believe Ballroom' program over WNEW one night recently. Before the program was 15 minutes old, $105,000 worth of bonds had been sold in that manner.

'Swing Shift Frolics,' amateur talent show heard on the Blue Saturdays, will cull future talent in 65 Skouras theatres around New York starting Oct. 9. 'Frolics,' produced by George Scheck and Lou Dahlman, uses non-pros from defense plants in and around New York.

Charlie Cantor west to join 'Duffy's Tavern' and Jack Carson programs. He may also join either the 'Blondie' or Abbott & Costello shows. He is skedded for parts in the 'Duffy's Tavern' and Fred Allen pix, which are due for spring production.

Ira Ashley, former director of 'Stage Door Canteen,' is working on 'Free for All,' weekly show broadcast over WWL, New Orleans, by the Air Corps Technical School at Keesler Field, Miss., where he's taking his basic training....George Putnam added another commercial news show on NBC, this one for Old Dutch coffee. He's also making lecture appearances....Pvt. Walter Kaner, former press and special features director at WLIB, writing a column, 'G. I. Jive,' for the weekly newspaper at Camp Swift, Texas, where he's stationed. He's also entertainment director of the 39th Signal Consruction Battalion there, and does broadcasts on KTBC, Austin....Sandra Michael, author of 'The Open Door,' is slated to do a script for a half-hour show on CBS next month for the Government....Frank Griffin has taken over scripting of 'Labor for Victory' on NBC, believed to be the first time a Negro has ever written a network series....For the next few weeks Conrad Nagel will commute to New York for the 'Radio Reader's Digest' broadcasts Sunday nights. He goes on tour next week with 'Skin of Our Teeth'....Joan Tompkins to the Coast for three-week visit with her husband, Bruce MacFarlane, who's there with a road company of 'The Doughgirls.' Her stand-in as title actress in the 'Lora Lawton' serial will be selected this week....Casting: Hubert Long, Dorothy Francis ('Lora Lawton'); Elaine Kent, David Gothard ('Young Widder Brown'); Carl Frank, Kate McComb, Sidney Stone ('Front Page Farrell'); Mary Horn Morrison, Linda Carlon ('David Harum'); Harry Bellaver, Lamont Johnson ('Mr. Keen'); Richard Barrows ('Just Plain Bill').

IN HOLLYWOOD . . .

Producer Bill Lawrence of Screen Guild Players has brought in Harry Kronman, one-time first string scripter for Bill Bacher, to replace Bill Hampton, who has decided to freelance now that the quill crowd is in such demand....Lester O'Keefe is now producing RCA's 'What's New?' so that Antony Stanford can concentrate on Edgar Bergen's javaree and the Elsie Janis program for Bank of America....Bill Day has been pulled out of the chorus on the Groucho Marx beer show for the vocal spot to be vacated by Donald Dickson, who goes concert-touring....Tom McAvity has taken leave of the James Saphier organization to give all his time to producing Sealtest and 'Corliss Archer' programs....Bill Thompson (Old Timer and Wimple) and Isabel Randolph (Mrs. Uppington) will be missing from this season's edition of 'Fibber and Molly.' The characters (which the agency owns) will be kept alive but with other delineators. Thompson may do most of his radio work around Chicago to be near his father, who has been critically ill. Arthur Q. Bryan joins up as a regular....John U. Reber, radio chief of J. Walter Thompson agency, trained back east now that the RCA and Chase & Sanborn shows have been successfully launched. Wick Crider accompanied Reber east after setting up publicity campaigns for JWT shows....Matt Weinstock, downtown News columnist, is trying out his pipes for a commentary pitch....Sigurd Larmon hustled back to his N. Y. base after looking in on the Young & Rubicam fall setup....Hedy Lamarr will tantalize Charlie McCarthy on Sept. 26 airing of you-know-what-show....Long fight by Paul Warwick and Dick Mack for new time on CBS for 'Blue Ribbon Town' has finally been rewarded. Starting Oct. 9 the show goes into New York at 8 p.m. and repeats for the coast at 9:45 p.m., following Luckies Hit Parade, a big fave out here....Alex Robb, NBC package sales boss, to Streator, Ill., for funeral of his brother....Irna Phillips due at the J. Walter Thompson office Oct. 1 to work with Joe Bigelow on the RCA scripts....Bob Colwell winding up a longer-than-usual stay with the JWT gang and pushing for home this week....Walter Snow moved across the forecourt from CBS to Foote, Cone & Belding for production duty on the Bob Hope show....Dale Evans dropped from Chase & Sanborn show after two seasons as featured vocalist. Music portion of program will be carried by Pied Pipers, who replace The Sportsmen....Robert Lucas here from New York to take over 'Silver Theatre' production from Hendrik Booraem, who is standing by for a Navy call. Another Young & Rubicam producer here from the east is Joe Hill, who throws cues on 'Duffy's Tavern.'

IN CHICAGO . . .

Les Mitchell, who recently resigned as assistant program director of WBBM, has joined 'The Guiding Light' cast...Another newcomer to the NBC serial is betty Jane Smith....Minneapolis-Honeywell Regulator Co. of Minneapolis is sponsoring the Great Lakes Naval Choir, with Danny O'Neil, each Sunday, 10:05 to 10:30 a.m. CWT, over full Columbia network and two affiliate Canadian stations commencing Oct. 10. Contract is for 52 weeks and came through Addison Lewis & Associates, Minneapolis. Program will originate at WBBM.

Robert F. Hurleigh, central division manager of Press Association, Inc., radio subsidiary of the Associated Press, returned to the air last week as newscaster on the Consolidated Royal Chemical Co.'s 15-minute Saturday evening news program for Kranks Shave Cream, over WBBM. He had been off the air since 1940 when he was director of news for WFBR, Baltimore. Contract went through the Arthur Meyerhoff agency, Chicago, and is for 26 weeks....Lucille Whittal is observing her 16th year as secretary to Ralph L. Atlass, WJJD president....The 'Captain Midnight' series, sponsored by the Wander Co. (Ovaltine) returns to its regular 5:45 p.m. CWT slot on the Blue Sept. 27. Series will be directed by Alan Wallace and scripted by Bob Burtt, and Ed Prentiss will again play the title role....William Hamilton, formerly with Kansas City stations, has joined the WIND, Gary, Ind., announcing staff....Barbara Luddy, star of 'First Nighter' on WGN and Mutual, which returns to the air on Nov. 7, leaves on Oct. 2 for Hollywood vacation with her Coast Guardsman husband, R. Ned LeFevre, who will be on leave....J. Robert Gulick, sales director WDEL, Wilmington, was a visitor last week....Lorraine Griffin, of NBC continuity department, is on leave of absence while recovering from an operation....Daniel A. Orth, Jr., formerly Illinois branch manager of the Allstate Insurance Co., has been added to the local office of the Mutual network as a member of the sales department....Lavonne Papple, recently a singer on WCCO, Minneapolis, has joined the WGN continuity department....WBEZ, new Chicago Public Schools System FM station, has started broadcasting three hours every school day. Besides carrying the Radio Council programs written for classroom use and aired over WIND and WJJD, the station will carry Blue and Mutual network news programs twice daily....Vincent Pelletier, veteran network announcer, has been selected as narrator of the 'Moose Fireside Party,' which will originate at WGN and be broadcast over 60 MBS stations beginning Oct. 17.

CBS' MATINEE FACELIFTING

Most Agencies Laud CBS Attempt To Exit Cowcatchers, Hitch-hikers

Columbia's move to dislodge the cowcatcher and hitch-hike announcements from the programs of its network clients has met with a mixed reaction from among New York agency executives. The majority of the agency people quizzed by 'Variety' were laudatory of CBS' action. Minority opinion took a scoffing viewpoint of the network policy. The dissidents either pointed out that evidently CBS didn't become aware of the 'triphammer horrors' of these two types of commercials until practically all its available night time was sold and it enjoyed the security of an unprecedented seller's market, or posed the query as to why the network wasn't equally solicitous about the elimination of the chainbreak announcement.

The agency execs in the majority column said that they thought that Columbia had exercised a high degree of good judgment in seeking to rid its schedules of the 'plugugly' criticism that has been directed at radio advertising. Some of the pro element indicated that they didn't expect their clients to cotton warmly to the Columbia coup because the policy would make it awkward for more than one product to be plugged within the precincts of a single quarter-hour show, but it was still the belief of such agency execs that the stand taken by CBS was for the ultimate good of the business of network advertising.

Columbia's comeback to the crack about its lack of equal interest in the riddance of chainbreaks was that its new policy had gone as far as was economically reasonable at this time. The network admitted that since the sale of chainbreaks constituted a huge proportion of an affiliated station's income from national and local spot advertising, it would be unfeasible for it to demand the elimination of all chainbreaks unless it were prepared to raise the affiliates' revenue from network programs. Such increase of compensation would logically have to be passed on to the advertiser in the form of increased rates.

CBS' ban on cowcatcher and hitch-hike announcements doesn't become effective until Oct. 1, 1944. In announcing its new rule to customers CBS has employed its customary medium for such occasions, a lengthy pamphlet explaining in gently-phrased but laboratory-sounding verbiage the reasoning and factual motivations behind the policy. The inscription on the pamphlet's cover reads: 'CBS invites its clients and its affiliated stations to remove a 'triple threat' against the soundness and success of radio advertising (while it is still, largely, a threat).'

Doesn't Change Standard Limits

The policy, as explained by the pamphlet, does not change the network's standard limits for commercial blurbs for quarter-hour, half-hour and full-hour programs. Nor will there be any restrictions on the number of products that the client may plug within the network's stipulated time limits. What CBS proposes to ban is the divorcement of any plugs from the program itself, such as commercials which precede the introduction of the show itself (cowcatchers) or the commercials which follow the program's 'apparent' signoff (hitch-hikers).

The pamphlet further deals with the confusion which it holds is created in the listener's mind when

(Continued on page 53)

CBS 'Now and Forever' Sustainer in Oct. 4 Bow

'Now and Forever—a Love Story,' starts Oct. 4 as a sustaining serial in the 4:30-4:45 p.m. spot on CBS. It's scripted by Frances Ellis (Mrs. Leonardo Bercovici, wife of the playwright-stager and radio writer-director) and will be directed by Marx Loeb.

It is the second sustaining serial on CBS, the other being 'This Life Is Mine,' written by Addy Richton and Lynn Stone.

Sandra Michael in Hosp

Sandra Michael, author of 'The Open Door,' was taken Monday (20) to Mt. Kisco (N. Y.) hospital. She had been ill since last week with a fever of undiagnosed cause. During her illness her sister, Gerda Michael, is assisting her on the script.

'Door' is heard five mornings a week on WEAF-NBC for Chase & Sanborn coffee, through the Ted Bates agency.

Durante-Moore Pinch-Hit A.&C.

Pending the return of Abbott & Costello to the air in November, Jimmy Durante and Garry Moore will do two shows a week for Camel cigarets. Durante and Moore will move into their permanent Friday 10-10:30 p.m. spot on CBS Oct. 8, but for the subsequent three of four weeks, the duo will continue to also fill Camel's Thursday period (10-10:30 p.m.) on NBC.

It is figured that by mid-November Lou Costello will have fully recovered his health and able to resume his contracts with the cig account.

AFM Recording Ban Key To CBS Nix in Wash. Of Sinatra Disc Commercial

Washington, Sept. 21.

On instructions from the CBS home office, WTOP, Columbia's locally owned station, last week turned down an order from a Washington department store because the program would consist entirely of Frank Sinatra phonograph records. The order was for a five-minute spot five days a week.

Reason given by the network for the rejection had its basis in the ban of the American Federation of Musicians on phonograph records. With the situation between James C. Petrillo, AFM prez, and the radio industry being as delicate as it was on the issue, the network thought it would be imprudent to put on a program of this type.

Undoubtedly another factor in the refusal was the circumstance that Sinatra's phonograph record alliance is the Columbia Record Corp. and that since his album to date consists of a limited number of sides the department store program would be playing the same numbers over and over again during the week.

Sinatra to Sunday Spot

CBS is talking about moving the sustaining show starring Frank Sinatra into the Sunday 8-8:30 p.m. period, opposite Edgar Bergen.

The Sinatra sustainer is now on late Friday nights.

Jackson for Wolff As Coast OWI Radio Chief

Washington, Sept. 21.

Cornwell Jackson has gotten the nod here to succeed N. Wolff as West Coast chief of radio for OWI. Wolff, who switched to Metro to handle television, recommended Jackson, his assistant, for the OWI slot.

OWI Radio Bureau here said no appointment will be made for a while to the new vacancy as assistant to Jackson.

Jerry Sill Goes WNEW

Jerry Sill has resigned as sales promotion director of CBS-owned stations to become sales promotion manager of WNEW, New York.

He takes over his new job Oct. 4.

AIMS FOR BETTER SUSTAINER SHOWS

Columbia is slated to embark soon on an intensive and expensive effort to improve the quality and rating of its daytime program schedule.

The drive to create greater listening for the network's afternoon schedule particularly includes the spotting of half-hour variety shows with guest name comedians and musical sessions with batonists and vocalists of similar standing. The whole endeavor is being carried out under the direct supervision of the network's prez, William S. Paley. The opening big splash in these matinee waters will be the variety setup m.c.'d by Eddie Dunn. It will be lodged in the 5 to 5:30 period.

Tied in is a stunt to garner interest and enthusiasm of CBS affiliated stations. With the view of imparting to Columbia affiliates the idea that in the drive for daytime program improvement they can be as important and substantial as that of the network's executives and staff, Paley has adopted a questionnaire device.

As a preliminary for maintaining an opinion contract with affiliates Paley last week mailed to the stations a booklet containing lists of CBS sustainers already on the air and checkoff boxes with notations of 'excellent,' 'good,' 'fair,' 'poor' and 'not familiar.' The booklet also contained a series of questions on why certain sustaining programs were not relayed by the local broadcaster, whether there were any sustainers that the affiliate would like to have brought back, what was the best sustainer CBS ever had on the air and whether the affiliate would like to see a summary of the answers to this questionnaire. The booklet carries the quaint title, 'Believe It Or Not, I Am Waiting for a Pork Chop.'

After he himself has been provided with a summary of the answers to the questions in the booklet, Paley will take over the questionnairing end of the improvement project personally and direct to his affiliates specific questions on specific programs. All correspondence with the stations on this score will carry his personal signature.

CBS Gets 1st Biz Of Standard Brands, 'Marlin,' in 11 Yrs.

Columbia has obtained its first piece of Standard Brands business since 1932. In the interim the account has been an NBC monopoly. CBS break comes through the placement of the serial, 'Mary Marlin,' in the 3-3:15 p.m. spot, Monday through Friday, starting Oct. 4. The time provides a coincidence in that 'Marlin' now occupies the same period on NBC in Procter & Gamble's behalf.

The switch from one account to another will occur without any layoff. 'Marlin' washes up for P. & G. on Friday, Oct. 1, and on the following Monday (4) it will continue with but two changes, the product and the leading part. Candidates for the lead now played by Anne Seymour will be auditioned by the J. Walter Thompson agency today (Wednesday). 'Marlin' is owned by authoress Jane Crusinberry, but is currently scripted by Doria Folliott.

How to Be Beautiful On the Assembly Line

Richard Hudnut is lining up availabilities on southern stations for the placement of a minute announcement campaign. The schedule will be of night-time complexion so as to reach women who apparently can easily spare the money for the line, namely, those with war industry jobs.

Kenyon & Eckhardt is the agency.

NBC Establishes Network Precedent In Giving Itself Right to Cancel Pact For Programs on 52 Weeks' Notice

In apprising network clients of drastic changes with regard to commercial program selectivity, NBC has apparently adopted the technique of feeding it to them in small shocks. Coming almost on the heels of NBC's announcement that it had elected to shelve, whenever it saw fit, the abeyance or waiting list, was the network's notice to ad agencies last week that NBC would, effective immediately, reserve the right to cancel a contract for a specific period on 52-week notice.

The cancellation innovation was received by some agency execs with no small degree of consternation, while others took the view that NBC in this procedure was merely being consistent. One step, observed the latter contingent of agency men, was a logical corollary to another. The network had previously disclosed that it henceforth would use the yardstick of program acceptance (to itself) in allocating night-time periods as they became available and it was natural that the web set up a contractual instrumentality which would have the practical effect of ridding NBC of the types of programs it didn't want.

It is the first time in the history of network broadcasting that the seller assigned to himself the privilege of cancelling a contract. Such rights have heretofore been exercised exclusively by the buyer. As seen by the trade, NBC has embarked on a determined move to clear its night-time commercial schedules of programs that it deems not up to 'NBC standards,' or, if possible, induce the sponsors of such sub-standard programs, through the existence of the newly adopted NBC sales policies, to do something about improving their entertainment wares.

Revised Clause

NBC's cancellation strictures are contained in the revised clause on renewal rights and procedure, a clause which is part and parcel of every NBC time sales contract. Fol-

(Continued on page 34)

Oboler—Actor

Hollywood, Sept. 21.

On tonight's (Tuesday) broadcast of 'Lights Out' on CBS will be unveiled Arch Oboler—Actor. Just to prove that his versatility extends beyond mere writing and producing the horror series, he has written himself in for a fat part.

Airpiece of the waning series is called 'The Producer and the Thing' and has to do with a femme radio director who just can't get the right kind of a script from her writers and rewrites the whole thing herself.

Ironized Yeast Drops Anthony

Ironized Yeast (Sterling Products) drops its sponsorship of 'The Good Will Hour,' effective with the Oct. 10 broadcast. The account has carried the John J. Anthony series on its payroll for four years. The Blue Network disclosed Monday (20) that it has another account interested in the program.

The agency on the account, Ruthrauff & Ryan, denied that this publicity had in any way figured in the account's decision to part with the series. Ironized Yeast will shortly debut a revival of 'Big Town' on CBS.

Chas. Martin's $1,650 Top As Adaptor-Director On Gert Lawrence Program

As adaptor-director of the Gertrude Lawrence program, starting Sept. 30 on WJZ-Blue for Revlon, Charles Martin will get $1,250 a week to start, with options taking it up to $1,650. He also continues as adaptor-director of the Philip Morris 'Playhouse' on CBS, for which he reportedly gets $600 a week.

Peter Barry, one of the three scripters originally set for the Lawrence series, is back on the assignment, but Alan Jay Lerner and Howard Teichmann remain out.

Templeton May Tee Off Texaco Guestar Policy

Texaco will try out a guestar policy on its Sunday evening half-hour on CBS during October. Diane Courtney has meanwhile been pencilled to replace Joan Roberts in the femme vocal niche of the program.

The likely initial guester (Oct. 3) will be Alec Templeton, the pianist.

Corwin Script Takeover

Norman Corwin, director of 'Passport for Adams' and writer of the initial script of the series, has taken over authorship of the final three broadcasts, ending Oct. 5. He succeeds Ranald MacDougall, who returns to New York, where he'll contribute scripts for the 'Man Behind the Gun' series for Elgin watch and do various other CBS assignments, including important special events shows.

Corwin's plans after the fold of 'Passport' are unsettled. He's working out an idea for a new series, but hasn't decided whether to return east or remain in Hollywood.

CARRAWAY BLUE DIRECTOR

Thomas Howard Carraway, formerly with WBAP-KBKO, Dallas, has joined the Blue network director staff.

He hasn't yet been given any regular program assignments.

Owens Glass Besieged By Agencies in Move To Replace 'Reporter'

The radio end of the Owens Illinois Glass account, as represented on CBS by the 'Home Front Reporter' series five afternoons a week, is under solicitation fire by at least a half dozen agencies. Columbia, meanwhile, is making a determined effort to find a replacement for the account. The glass jar manufacturer shows a disposition to stay on the air, despite its deep dissatisfaction with the rating outcome of the present series, which is headed by Fletcher Wiley, but the succeeding show, it has disclosed, will likewise have to be of a morale-building complexion.

The agency that induced the account to underwrite the 'Home Front Reporter' was D'Arcy. CBS is trying to induce Owens to take over the sponsorship of 'Green Valley,' a morale daytime serial now sustaining.

Bloch Batons From N.Y. For Haymes' Coast Stint

Ray Bloch takes over the orchestral duties of Dick Haymes' show for Bourjois ('Evening In Paris' face powder) on Oct. 2. On that date Haymes begins broadcasting from Hollywood, where he's to start work Oct. 4 on a film for 20th-Fox. Broadcast will have Bloch with a choir emanating from N. Y., with Haymes, backed by an as yet unselected band and choir, plugged in from the Coast.

David Broekman's orchestra is with Haymes currently. Show is now on the Blue net 6-05-6:30 p.m. Sundays, but on Oct. 14 it shifts to CBS, 10:30 to 11 p.m.

NAB Publicists Shift Issue of News 'Opinion' to Individual Stations, Nets

The thorny problem of editorializing news in radio was passed on to individual stations and networks in a joint resolution issued by the National Assn. of Broadcaster's Public Relations Committee and the newly formed News Committee at the end of a two-day confab held in the Waldorf-Astoria, N. Y., last Wednesday and Thursday (15-16). The News Committee did, however, offer one concrete contribution, the formulation of plans to help colleges set up radio news writing and broadcasting courses, which, it's hoped, will turn out enough rewrite men and women to alleviate the personnel shortage now affecting radio station news bureaus.

The Public Relations Committee also made one positive contribution. It adopted the working plan of public relations for the radio industry, which calls for active participation of local station management. It was developed and presented by Willard D. Egolf, assistant to NAB prexy Neville Miller.

On the issue of editorializing, the committees took the position that: 'Responsibility for all broadcasting rests with individual station and network managements. The industry recognizes this responsibility' and the Radio News Committee and the NAB is certain that various management policies, however they may occasionally differ, are designed to further the public interest.'

Action on the problems of newscast operation and setting up standards of news broadcasting was postponed till the next RNC meeting However, the committee heard Charter Heslep, Office of Censorship, Radio Division assistant, on these very problems Thursday. Heslep stated that he formed his opinions after monitoring 12,000 newscasts for the O. of C. last year. He emphasized accuracy, honesty, integrity and responsibility in newscasts and commentators. These goals can be achieved, he pointed out, by carefully copy reading all material, crediting news sources, using descretion in employing terms, i.e., 'bulletin,' 'flash'; giving both sides of controversial issues, banning 'time chiselers' and abolishing phony buildups of news analysts.

Russell Hogin, War Production Board press agent, who also addressed the News Committee, advocated more detail and qualification in radio news. The 'what' should be supplemented by the 'why,' he added.

At a joint Publicity and News Committee luncheon Wednesday (15) H. V. Kaltenborn, speaking on behalf of the Association of Radio News Analysts, of which he is v.p., argued that a commentator cannot be kept from expressing his personal opinion. This was in reply to a statement made by Paul W. White, CBS Special Events Director, in Chicago two weeks ago before an audience of AP managing editors. White had said that the CBS policy prohibits commentators from expressing editorial opinions on controversial issues, adding that the web just got rid of its last editorializer. White reiterated this statement following Kaltenborn's address. Speaking for himself, he said that a commentator should stick to the news and that if any commentator on CBS insisted on giving one-sided views, he would be deprived of the network's facilities.

KTSA Honors New Chief

San Antonio, Sept. 21.

Staff and management of station KTSA honors Charles C. Shaw, its radio new chief, on Friday (24) in the Rose Room of the Gunter hotel, at which 400 guests have been invited. Shaw has just returned from several weeks in England, where he was a guest of the British Ministry of Information.

A half-hour special broadcast has been scheduled with Shaw giving listeners 'inside' information on his trip.

GILBERT ADDS SPONSORS

Dick Gilbert has added three sponsors to his daily WHN, N. Y., singing chatter-platter program at 1-3 p.m. and 6 p.m.

Buitoni Food Products has taken three 15-minute periods weekly, while Kelp-I-Dine (vegetable reducing agent) and Mandeis Furs each has bought six 10-minute portions.

BERGNER-JORY DUE FOR KATE SMITH GUESTERS

Elisabeth Bergner and Victor Jory will do an excerpt from 'The Two Mrs. Carrolls' as a guest spot on the Kate Smith program, either on the latter's opening broadcast Oct. 1 or the following week, Oct. 8. Date depends on whether 'Porgy and Bess' can be obtained for the premiere assignment. The Gershwin folk-opera could not be used for the second week, as it will have gone on tour by that time. Miss Bergner and Jory are currently featured in 'Carrolls' on Broadway.

Francis van Hartesveldt directs the Smith series, with Harry Ackerman supervising for Young & Rubicam.

SPONSORS DALLAS 15 MINS.

Dallas, Sept. 21.

The Titche-Goettinger Co. is sponsoring a quarter-hour over KGKO each afternoon, Monday through Friday. Airings are entitled 'Sloganaires' and combines music with a prize-winning idea for dialers.

Account was placed direct.

A. J. Kemp to Det. for CBS To Sell Durable Goods Accounts on Radio Use

Columbia apparently isn't waiting until the end of the war to launch an intensive sales campaign at the durable goods industry. The network is immediately moving into Detroit one of its ace sales executives, Arthur J. Kemp, whose job will be to sell auto, refrigerator, accessories and other such acounts on how radio can be effectively used. The durable goods business, agency men agree, has never been solidly sold on the medium and this observation is supported by the fact that few such accounts have been consistent customers of network radio.

Kemp's previous assignment was Pacific coast sales manager for the network. His spot in San Francisco, whence he operated, goes to George L. Moscovics, whose former title was CBS westcoast sales promotion manager. Another CBS shift on the Coast is the naming of Harry W. Witt to the newly created post of assistant general manager of KNX, Los Angeles. Witt, who was the station's sales manager, will handle the operating details so that Don Thornburgh, CBS' Coast v.p., can concern himself more freely with policy overseering and civic contacts.

BACK THE ATTACK!

Sept. Abnormal—But No Complaints

Station reps report that for a mid-September this is the quietest one from a new business angle that they have experienced in years. The reps are not complaining. Their comment merely concerns the abnormality of the situation. What happened this season is that spot accounts did their buying earlier than ever and started their 1943-44 campaigns a month or more earlier than has been the custom.

The rush to buy and the pencilling of early starting dates were strictly of necessity. The demand for time was so great that they had to get their orders in earlier than usual, and to secure the selected time the accounts had to set not-too-distant starting dates.

CAN YOU TOP THIS?

Program Principals May Help Author Revamp Alleged Plagiarism

Instead of suing Mort Lewis, producer of 'Awake at the Switch,' for alleged plagiarism, it is reported that 'Senator' Ford, owner of 'Can You Top This,' and his sidekicks, Joe Laurie, Jr., and Harry Hershfield, are going to help Lewis revamp his Blue Network show, so that it sounds less like 'Top This.'

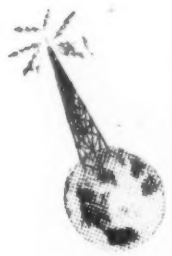
The boys were said to have had a preliminary confab at the Lambs Club last week to discuss a new format for 'Switch.' Ford had been set to sue the moment 'Switch,' which teed-off on the Blue Aug. 23, went commercial. The show, formerly heard Mondays, is now aired Tuesdays 7-7:30 p.m., John Brown emcees.

'Diary' Technique Gets a Buildup

Encouraged by a report in the Sept. 8 issue of 'Variety' that the Donahue & Co. agency was making use of the 'Diary' technique of measuring listener habits in purchasing local programs for the Beaumont Laboratories (Four-Way Cold Tablets) campaign, CBS has started transmitting to its affiliated stations a mass of data on the research device.

The data includes a complete description of the technique and some sample findings which the affiliates could use in the event they wanted to make a set of similar studies in their own areas.

Where "E" means more than E



To some, the letter "E" is merely the fifth letter of the alphabet. To Detroiters and Clevelanders, it has more significant meaning. To them, "E" is the symbol of *excellence* so many of them wear so proudly for their records in war production. It is significant, as well, of the $420.88 average per family invested in "E" War Bonds . . . an accomplishment which sets a high mark for the entire nation. It indicates their determination to help *end* the war as soon as possible. We think, too, that it might well stand for the *ease* with which WJR and WGAR blanket two of America's greatest markets . . . *in war or in peace.*

KMPC, Beverly Hills, Calif.
Under same management

BASIC STATIONS...COLUMBIA BROADCASTING SYSTEM
G. A. Richards, Pres.... Edward Petry & Co., Inc., Nat'l Repr.

BACK THE ATTACK...WITH WAR BONDS

Hypnotist Wouldn't Be Hypnotized

Advertising agency handling the account of a major cigaret company recently hit on a stunt that for sheer audacity and bad taste is almost without parallel.

Idea called for the services of a noted radio hypnotist and mental telepathist, then on a USO tour of army cantonments, to mesmerize the soldiers en masse into believing that all cigarets taste rancid and bitter—all—that is, except the product peddled by the agency's account.

Plan met with a chilly reception when outlined to the hypnotist, and the whole scheme was quietly dropped.

Hearings on FCC Off Till Oct., Nov.

Washington, Sept. 21.

Hearings on White-Wheeler bill to amend the Federal Communications Act to clip the wings of the FCC will not begin until the end of October or early in November, Senator Burton K. Wheeler, Montana Democrat, said this week. Sessions before Wheeler's Inter-State Commerce Commission were originally planned for the beginning of this month.

Wheeler explained he was deeply interested in other legislation which has precedence. Chiefly, he referred to his bill to delay the draft of fathers, now before Congress. Wheeler's committee will not be able to start the hearings until after it disposes of certain railroad legislation now before it.

Wheeler bill to postpone father draft until Jan. 1 will apparently be licked, and show biz can prepare to lose fathers beginning Oct. 1. First to go will be the non-deferrables, those employed in nightclubs, ticket agencies, booking and managing agents, etc.

Only break under the father draft will go to the Film studios and Radio stations. Their non-fathers who have been given essential and critical occupational listings by the War Manpower Commission will be safer than ever, with fathers slated to be called.

A deferment for fathers would mean that local draft boards would have to dip into these groups for men without children to fill the Army-Navy until the end of the year.

BIOW AGENCY GETS LADY ESTHER ACCT.

Lady Esther, Ltd., which last week took its account away from Pedlar & Ryan, has given the business to the Biow agency. However, it must continue to pay P. & R. the regular $3,000-a-week fee until the conclusion of the 90-day notification period under the contract.

According to Syma Busiel, president of Lady Esther, her dispute with P. & R. was not over any ideas of procedure, as reported, but resulted from her dissatisfaction with the agency's policy regarding the writing of commercial copy. She asserts P. & R. paid the copy writer less than the amount specified in the budget for the Lady Esther program, and subsequently changed copy writers without her knowledge. She also claims that she had been working on a verbal temporary agreement with the agency since Dec. 4, 1941, and did not know that American Assn. of Advertising Agencies rules required her to give 90 days written cancellation notice.

Miss Busiel expresses complete satisfaction with the 'Screen Guild Theatre' program and intends continuing sponsorship of it indefinitely. Since breaking with P. & R. she has hired back the former commercial writer, who is to continue turning out the copy under the Biow setup. Bill Lawrence, having obtained his release from P. & R., is to remain as producer of the show, with Music Corp. of America continuing to assign writers to the adaptation of the dramatic scripts.

'Music Hall of Air' Cancelled on Short Notice; NBC Offers No Explanation

Whether or not 'Music Hall of the Air,' one of the oldest of the Sunday network shows, returns to the air this season is still a matter for conjecture, according to Gus Eyssell, managing director of the Radio City Music Hall, N. Y.

A press release that went out last week listed the program, which since 1933 had been heard over the Blue network, as a new WEAF-NBC feature for the noon to 12:30 slot, and announced the initial program for Sunday (19). Release further announced the return of the program's regulars, including Erno Rapee, as conductor, the Music Hall male quartet, organist Dick Leibert, with Nan Merriman, NBC soprano, as the guester for the premiere.

Eyssell said the release was entirely unauthorized, that it had not been submitted to him for approval, and that the negotiations for the return of the program to the air were by no means complete, with no certainty that it would return. The 'Music Hall' program was dropped from the air last season, its first absence since the series started.

NBC announced tersely Saturday (18) that the program had been cancelled but offered no further explanation.

Backing the Attack

Washington, Sept. 21.

WTOP, CBS' local outlet, last week augmented its slogan of identification, 'WTOP, 1500 (k.c.) at the top of the dial,' to aid a current cause. The added line was, 'And remember that 15,000,000,000 is the top of the war loan drive.'

The amendment was suggested in a phone call from a woman listener.

WALLACE TO GUEST ON 'INFO, PLEASE'

Vice-President Henry A. Wallace will guest next Monday (27) on 'Information, Please.'

Airing of the Heinz-NBC show has been turned over to the Third War Loan Drive and will originate in Newark, N. J.

Push Commercial Educ'l Programs For Classrooms

Washington, Sept. 21.

Commercially-sponsored radio programs of educational value will be recommended to state and local boards of education for the first time the end of this month by the Federal Radio Education Committee.

Executive committee of FREC, which met here on Friday (17), announced that it would launch a new program listing service in which sponsored as well as sustaining programs would be suggested for classroom use. Initial list will carry about 50 programs, carefully broken down as to type and use.

One limitation on the number of commercial programs which will get the FREC nod for use in public schools around the country will be the type of sponsor. For example, no matter how good a program might be for the purpose, it would not be listed if it carried a commercial for beer or liquor. On the other hand, advertising agencies and national advertisers whose products are not objectionable from this point of view may have their programs piped into grade and high schools—commercial included.

Fly's Warning

FREC, a semi-official organization with some Federal sponsorship and the backing of such people as Neville Miller, NB prexy, of the National Assn. of Broadcasters; Dr. Lyman Bryson, director of education for CBS; Willard E. Givins, of the National Education Assn., etc., heard FCC chairman James L. Fly warn that educators had better take advantage of the FM channels set apart for them, or they will lose the channels.

'These choice channels,' said Fly, 'were not set aside for absentees. The ether is far too crowded. The pressure from other interests seeking to use radio are far too great to permit continued reservation of these channels, unless educators actually get busy and fill them with educational stations.' Fly reminded that schools and colleges took out many permits for standard broadcast stations in the '20s and then 'fell by the wayside.'

'On the new FM bands,' he continued, 'you're going to be traveling in fast company. Your program will be competing, so far as general listeners at least are concerned, with the best that commercial radio can offer. In one sense, of course, all radio is educational. The local commercial stations and networks alike are educating listeners every hour of the day and night.'

George Adair, assistant chief engineer c. FCC, predicted eventually educational FM networks, to bring the best teaching to classrooms.

BACK THE ATTACK!

'DAYTIME RADIO NEWSPAPER'
With Bernardine Flynn, Durward Kirby
15 Mins.; Mon.-Fri., 1:30 p.m.
PROCTER & GAMBLE
WABC-CBS, New York
(Compton)

As a further move for more variation in its daytime program schedule, Procter & Gamble has started sponsorship of a five-a-week news series, no doubt at least partly inspired by the General Foods success with the Kate Smith-Ted Collins noontime stanza. It had already gotten away from its policy of bankrolling only serials during the daytime by sponsoring 'Hollywood Theatre of the Air' on a midwest and Coast hookup. On the results of this newest attempt may depend whether the account will, as reported possible, further abandon the serial field for other types of programs.

The new show, which debuted Monday (20), is called 'Daytime Radio Newspaper' and offers Bernardine Flynn, who for the last 11 years has played Sade in Paul Rhymer's 'Vic and Sade' serial, reading the 'human stories' and 'little news,' with announcer Durward Kirby handling the 'big news.' They both share the commercial spiels for Crisco. That is the same brand for which the 'Vic and Sade' repeat was formerly heard in this same 1:30-1:45 p.m. spot. The regular 'Vic and Sade' broadcast, also for Crisco, continues in the 11:15-11:30 a.m. niche on WEAF-NBC.

On the initial stanza 'Daytime Newspaper' opened with Miss Flynn informally identifying herself (though not mentioning the 'Vic and Sade' connection) and explaining the idea of the series. Then she brought in Kirby, who called her 'Bern' in acknowledging the introduction, then launched into the first portion of the program. It was a straight, positive, clear and rather rapid reading of the principal war news, climaxed by a novelty item.

Miss Flynn then read the first feature yarn, a report about John Taylor (whom she naturally didn't identify as former script editor of Pedlar & Ryan and at one time with the Compton agency) and how as a Red Cross official he helped serve coffee and doughnuts to Yank troops invading New Guinea. She followed that with several other features, climaxed with a story from CBS correspondent Eric Sevareid about the value of letters from home to U. S. forces in the Far East. Then Kirby read a War Bond plea, some domestic news items, after which they joined in the Crisco blurb and a final Government message.

In general, this provided a distinctly listenable interlude, with an attractive change of pace from the serial lineup. It was skillfully prepared and capably presented. Moreover, it will be even more effective when Miss Flynn has become accustomed to the different requirements of a program of this kind. She now uses her normal voice, but properly doesn't include her Sade characterization. Her main fault at present is a subtle but definite one. That is, she does not speak personally enough to the individual listener. It's a matter of mental approach to the assignment. As it is now, she's used to playing a part. She must confine that to 'Vic and Sade' and, on this news assignment, think of herself as talking intimately to one of her own personal friends. The microphone will register the distinction. *Hobe.*

BACK THE ATTACK!

Follow-up Comment

'The Open Door' serial on WEAF-NBC for Chase & Sanborn coffee is currently in an absorbing sequence. As always, authoress Sandra Michael is dealing with full-dimensional characters and mature ideas. Moreover, in this instance she has a potent basic situation in the triangle emotional drama and stimulating secondary themes in the unfolding plot against Dean Hansen and the incipient romance between Corey and Prof. Greentree. The script also has a stronger story than she has offered in some time. In her case, that does not lessen the show's appeal to the intellect, for a writer of Miss Michael's calibre couldn't avoid treating the interplay of characters and ideas if she tried. It's too much a part of her own way of thinking. The main thing is that as long as she can maintain the show's present story strength, the appeal will be to the emotions as well as the mind, and its popularity should substantially increase.

'The Army Service Forces Presents,' now heard 10:15-10:45 p.m. Saturday instead of earlier the same evening on WJZ-Blue, has also changed its format. Instead of dealing with several different subjects on each stanza, it now gives the entire script to one subject. Saturday night's (18) installment, titled 'No Thoroughfare,' and dealing with the Quartermaster Corps task of moving supplies to the front, lacked vigor and movement at the start, but though it remained talky to the end, it developed action and pace about half way through. Frank Wilson scripted the show and Capt. Ed Byron directed.

Fitch Bandwagon's summer replacement series with Freddy Martin's band and guest songwriters switched to the Blue network last week (15) to make room for the regular 'guest band' programs which returned to NBC Sunday (19). Still as entertaining and well-handled by Tom Reddy as it was when it debuted on NBC in early summer, this second Fitch show should gather additional listeners in the Wednesday slot. There are many amateur songwriters throughout the country interested in the payoff tunesmiths and how they work. Important, too, is the replaying of the tunes they have written, which, in almost every instance, involves a long list of standards and recent pops. Mack Gordon guested this show and, in addition to smoothly bandying words with Reddy, sang several of his melodies. Though not a professional singer, his efforts weren't far behind the unbilled vocalist on the show, apparently one with Martin's orchestra. Latter outfit is still an excellent choice for this program.

'This Life Is Mine,' sustaining serial on CBS, is currently in difficulties with its leading part of Edwin Lorimer. The trouble is apparently only partly due to the departure of Paul McGrath with the road company of the legit play, 'Tomorrow the World.' It is true that the actor's brother, Byron McGrath, who has succeeded him, declaims scenes of supposedly intimate conversation as if he were playing costume drama to the bleachers at the Polo Grounds. But the direction seems to encourage that tendency.

Inherently, though, the script itself places a handicap on whoever plays the Lorimer part. First of all, it presents him as a great Shakespearean star. That's not only a neon invitation to pomposity, but it gives the actor the task of making the audience believe he is that good an artist and that compelling a personality. In addition, the script provides him with relatively trivial justification for making acting his career. Instead of appealing only to his daughter's ambition and vanity in trying to persuade here to abandon school teaching to become an actress, he might cite the eloquence of the dramatic stage as a medium for the expression of ideas; in other words, as an educational force. He might also argue her responsibility to herself, to use her gifts to the fullest, both for her own sake and for those to whom she wants to bring education or mental stimulation and emotional uplift. There is more to Edwin Lorimer's case than the authors have expressed and, as they've drawn his character, he's intelligent enough to realize it, and articulate enough to clarify it to his daughter.

The present flaws in the script would not be worth mentioning, of course, if 'This Life Is Mine' were not a serious, adult program. But as it is, they are unworthy of the serial as a whole, and they shouldn't be too difficult to remedy.

Fred Brady, summer replacement (Lever Bros.) for Bob Burns in the 7:30 Thursday night slot via NBC, remains essentially as he was at the start of the season. On the basis of his near-windup program last week (16) (Burns returns in two weeks) he's still far from ready for big-league network shows. It was not only a question of poor scripting (some of it, in fact, reached a deplorably low level of banality), But Brady's poor timing, delivery and even voice were factors that stood out prominently to negate whatever virtues the program contained.

The idea, too, of sundry stage business and apparently dressing up characters aimed primarily for studio audience reaction only had the effect of becoming an irritant so far as home listeners were concerned. A double-talk interlude by Joe De Rita, a Bonnie Williams vocal, 'How Sweet You Are,' and Gordon Jenkins' background music helped slightly.

'Man Behind the Gun' program Saturday night (18) on CBS for Elgin Watch was written by Sgt. Arthur Laurents, of the U. S. Signal Corps. It was the ninth show he's done for the series, and he's committed for four more. The stanza, dealing with an ordeal of hunger of American and Aussie soldiers in New Guinea, had a strong basic situation and contained vigorous passages, but it started at such a high pitch that it could not build to a climax. This weakness, moreover, was accentuated by the steadily loud production level, which tended to obscure some of the dialog.

John Redmond, the songwriter, as one wag put it, evidently joined the Navy so that he could get a plug for one of his songs on the Major Bowes program (CBS). Redmond, who has co-authored such tunes as 'The Man With the Mandolin' and 'I Let a Song Go Out of My Heart,' and who is now a seaman second class, got himself on the Bowes stanza last Thursday (16) so that he could cut loose with his latest ditty, 'You'll Never Be Blue in a Blue Uniform.' When in civvies Redmond was known as the stormy petrel of ASCAP writer meetings. The rendition he gave his own number was no zephyr. Redmond appeared firmly convinced of the song title's assertion.

Irma Gonzales, Mexican operatic soprano, was a welcome addition to the Andre Kostelanetz 'Pause That Refreshes' half-hour last Sunday (19). She possesses a rich voice and handled the 'My Name Is Mimi' aria from 'La Boheme' with intelligent dramatic subtleties. She was equally at home in Ponce's 'Estrellita,' which is a livelier Latin number. Sunday's appearance was her second with the Kostelanetz orch. She did a guest shot when the aggregation broadcast from Mexico City last season.

Laws Named Sales Mgr. At WLOL; Directors Set

Minneapolis, Sept. 21.

Fred F. Laws has been appointed sales manager of WLOL, Minneapolis.

The announcement of this appointment followed a recent stockholders' meeting of the Independent Merchants Broadcasting Co., operators of WLOL, at which Charles J. Winton, Jr., David Winton, Ralph L. Atlass, Virginia Mittendorf and E. S. Mittendorf were continued as company directors.

NBC Establishes

Continued from page 31

lowing is the revised clause, with the section pertaining to NBC's assumption of the right to cancel:

'The agreement shall be automatically extended for successive and continuous periods of 13 weeks each except that agency may terminate it at the end of the original term or at the end of any such extended 13-week period upon not less than 30 days of written notict to company (NBC) and *except that company (NBC) may terminate it at the end of such extended 13-week period upon not less than 52 weeks of written notice to agency.* During each such extended 13-week period this agreement shall be modified to the extent necessary to make it conform to company's (NBC) then existing rates, discounts, rebates and other terms and conditions or payment to the company's then existing sales policies, including but not limited to its requirements as to number and location of stations.'

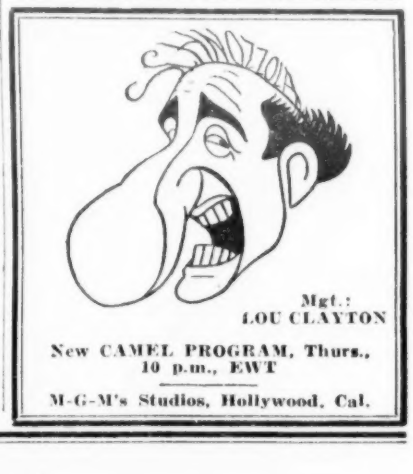
An executive with one of the leading agencies in radio declared that he applauded NBC's move to improve the level of its commercial programs but added that he did think the situation called for a word of caution. He said that he was afraid that the network in its zeal to improve all programs might frustrate the innovation of new programing ideas and start dictating policies that are not sound for either radio or the advertising business.

U. S. Navy Glorified In Recorded S. F. Series

San Francisco, Sept. 21.

'Fighting Heroes of the United States Navy' is a new program which debuted over KPO recently and will be heard each Sunday at 3:30 p.m. (PWT). Program tells the story of the U. S. Navy traditions.

Recorded series, written by Stanley Nolfe, is originated, produced and directed by Bernard Zisser, former member of OWI's Domestic Radio Division.


Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Thurs., 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

In Kansas City

the Swing is to WHB

A HARVEST OF RESULTS awaits smart advertisers who use WHB..."Your Mutual Friend"... in Kansas City. Available *now:* Associated Press News in 5, 10 and 15-minute strips; unique participation shows appealing to women, factory workers, farmers, young people; a few Mutual co-operative programs; some choice spots for minute ETs or chain breaks.
KEY STATION for the KANSAS STATE NETWORK
Kansas City Missouri • Wichita Kansas • Salina Kansas • Great Bend Kansas • Emporia Kansas

Memo
ASK FOR BOOKLET!
Just off the press—comprehensive analysis of the Greater Kansas City market with population and distribution data on western Missouri and eastern Kansas; statistics on mid-west's great new war industries; coverage and market data for WHB and the Kansas State Network. Ask
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RADIO STATION REPRESENTATIVES

'RUBINOFF RETURNS'
With David Rubinoff, Edward Roecker, Ernest Chappell
Instrumental, Songs
Sustaining
30 Mins., Sun., 4 p.m.
WJZ-Blue, New York

The Blue Network has a salable article in this program, but not exactly as auditioned for the benefit of prospective sponsors as well as the listening public last Sunday (19). In essence, the program was a showmanly demonstration of a concept long accepted by the trade. Sunday afternoon for the average household is an interlude of relaxation. With relaxation comes mellowness, and what can cater better to that mood than a session of melodious and 'schmaltzy' music?

The half-hour which the Blue framed around David Rubinoff, who has been out of radio during the past five years but still doing plenty well in his tours around the country, was shrewdly patterned on the musical side. The selection of orchestral numbers had a primary design, namely, their aptitude as showpieces for Rubinoff and his violin. All the pieces, from the sprightly and colorful 'Caucasian Sketches' to the swing treatment of 'Dinah,' afforded Rubinoff choice springboards for his talents as an instrumentalist and popular entertainer. And he made the most of them.

Edward Roecker's baritone blended into the mood of the event, spanning instrumental passages with such familiar items as 'Night and Day' and 'I've Got Plenty of Nothin'.' Rubinoff is set for another showing this Sunday (26) and it might be well to give Roecker another crack at this particular show-window.

The only weakness about this half-hour lay in the scripting. It tended to oversell the program's star. The biographical stuff was fitting but it was much overwritten, and the overflourishing given the introductions by Ernest Chappell didn't stack up as bigtime radio. An artist, certainly at this stage of the medium, is judged by his performance and not by the encomiums of a continuity writer. Rubinoff doesn't require such verbal embellishments. He can stand securely on his ability, background and showmanship. *Odec.*

RED SKELTON
With Harriet Hilliard and Ozzie Nelson Orch.
Writer: Edna Skelton
Comedy, Songs, Band
30 Mins.; Tues., 10:30 p.m.
Brown & Willimson Tobacco Co.
WEAF-NBC, New York
(Russel M. Seeds)

On the basis of the new season's teeoff program as heard Tuesday night (14) via NBC, Red Skelton won't have any difficulty maintaining his radio popularity. There's no perceptible change in style or format from last season, a factor singularly important where Skelton audiences are concerned for the carrot-topped comedian's particular brand of delivery and humor has won him his own large following. His precocious kid stuff still packs a maximum quota of laughs, but it's easily understood that as entertainment it lacks a universal appeal and might easily grind on one's nerves unless strictly a Skelton addict. Luckily for Skelton, there's a plentiful supply of these around.

Thus the initial program was largely comprised of a swift succession of gags that, regardless of their quality, nevertheless had the effect of sending the Skelton fans into hysterical laughter.

Quick on the uptake when muffing lines, Skelton succeeded in converting an ad lib routine into some of the show's top laugh moments. His crack, for instance, upon reading one of Ozzie Nelson's lines, leaving the band leader groping for a reply, that he 'hadn't read a line all summer,' wasn't in itself inspired humor, but was sold strictly on the merit of the Skelton delivery.

The comedian, as last year, got excellent assists from Harriet Hilliard, whose vocalizing of 'Either Too Young or Too Old' was particularly effective, and Nelson's orchestra, which backgrounded the musical interludes.

The Raleigh commercials, built around the fact that '20,000 smokers switch brands daily,' were well written but overstressed. *Rose.*

Named to Toledo Board

Toledo, Sept. 21.

Arch Shawd, manager of WTOL, Toledo, elected to board of governors of Toledo Advertising Club.

WANTED ! ! !
½Hr. Program

Program director handled large network shows, will take one good ½-hour night or week-end show—free lance basis—no speculative work—no auditions.

Write Variety, Box 283
154 W. 46th St., New York 19, New York

JACK BERCH
With Morty Nevins, Al Nevins, Artie Dunn, Tom Shirley
Songs
15 Mins.; Mon.-Fri., 1:15 p.m.
KELLOGG
WOR-Mutual, New York
(Thompson)

Jack Berch, who's had various song shows on the networks in the past, opened an unpretentious and moderately ingratiating series on WOR, New York, and a limited Mutual hookup for Kellogg All-Bran. He's accompanied by the Three Suns (Morty and Al Nevins and Artie Dunn), playing an electrical organ, a guitar and accordion. Tom Shirley announces.

The tone of the show is light, informal pops and the continuity is folksy. After his 'I'm a Whistlin', Are You Listenin'?' theme, Berch opened his Monday (20) installment with a vocal of 'Oklahoma,' then explained that he wanted to 'start the program off right' by reading his own commercial. For a change of pace, he next balladed 'It's Always You,' after which the Three Suns contributed a lively number and Berch returned with 'Always' in answer to a letter request. He closed with 'Casey Jones.' *Hobe.*

New York—Willard A. Fraser has joined WLIB, Brooklyn, sales staff following honorable army discharge. He had previously been with Sales Division of RCA Victor, Camden.

NEWS FROM EVERYWHERE
With Volney Hurd
15 Mins.; Mon. thru Fri.; 6:30 p.m.
Sustaining
WMCA, New York, via Mutual

WMCA is fortunate in having landed this world-wide news program originally skedded to be heard in New York via, WOR-Mutual, which was unable to take the program due to commercial commitments. Although handicapped by poor overseas transmission during the teeoff stanza Monday (20), the incisive reports made by the Christian Science Monitor correspondents came through clearly enough to get across the high standards of foreign news coverage characteristic of the Monitor, which is preparing and broadcasting the material in collaboration with Mutual.

The program has the additional advantage of Volney Hurd's analyses. He's the Monitor's Director of Radio Affairs. Hurd handles straight news at the beginning of the show, then analyzes the news following each individual report and offers a windup summation. He has a good voice, firm delivery and well-seasoned understanding of the events reported by the Monitor staffers.

Considering the difficulties and static involved in overseas transmission, it would be advantageous if Hurd, who broadcasts from Boston, the Monitor's home office, summed up in greater detail the reports aired from distant points such as Chungking and Moscow. In addition correspondents were heard from Algiers, London, Cairo, Honolulu and Sydney. The broadcasts were supplemented by reports cabled from Berne, Lisbon and Alaska, areas not permitting radio broadcasting. These were read by Hurd.

'SHOOT THE WORKS'
With Joe O'Brien
30 Mins.; Sat., 9 p.m.
HERBERT'S BLUE WHITE DIAMONDS
WMCA, New York

Audience participation show, which bowed Saturday (18), has to its credit a novel coin-disposing gimmick and an m.c. with a smooth line of patter. The program hinges on dice shooting. When heard on the teeoff session the audience and contestants seemed to enjoy this angle, and m.c. Joe O'Brien found it a source of glib ad-libbing.

Judging by the number of questions muffed, they were not too easy, but on the other hand they weren't particularly mirth provoking. Although O'Brien clicked as an ad-libber, his contestant probing scarcely varied from one individual to the next. And due to the fact that all but one or two were in the armed services, their replies were practically similar. The use of a few more civilians might have added color.

The commercials were restrained, and did a good selling job.

SYDNEY MOSELEY
News Comment
VICK CHEMICAL CO.
14 Mins., Mon. through Sat., 6:01 p.m.
WOR, New York
(Morse International)

Sydney Mosely, who for years sat before mikes at WMCA, N. Y., and later shared his talents between that station and Mutual, is now settled in part of the half-hour that Uncle Don occupied for 18 years. Uncle Don officiated as mother's welcomed helper in gently cautioning the kiddies about bad habits and their scorn for milk and spinach, and now Moseley daily expatiates to Uncle Don's grownup alumni on the meaning and significance of the day's happenings in the news.

Moseley is about the most restrained of the herd of news commentators who hold forth in this area. He is completely without airs. He doesn't try to startle his listeners by overemphasis or distortion of an item's real value. There is nothing pontifical or dogmatic about his approach and analysis of a report or coming development. Like a kindly schoolmaster conducting his class, Moseley lends to the task of clarification a sharp insight into fundamentals and a simplicity of exposition. Perhaps this combination of qualities explains his steady growth in stature as a commentator. *Odec.*

BACK THE ATTACK!

...and so does Galen Drake

For six years the Silver Theatre has been turning silver into gold—and golden good will—for the International Silver Company.

KNX is proud that Silver Theatre goes on the air from KNX each week. The company's agency, Young & Rubicam, makes use of KNX's studios, audience facilities, sound effects, engineering, technical equipment, and priceless "know-how" on every program.

So do thirty-one other CBS coast-to-coast shows. For KNX is Columbia's western production headquarters. KNX *is* CBS in Hollywood.

Exactly the same high standards apply to KNX's local shows. Take Galen Drake's "Housewives' Protective League" combination, for example. For a full hour, six mornings a week, Drake brings Southern Californians the fast-moving, tuneful "Sunrise Salute," followed in the afternoon by the "Housewives' Protective League," a period of spicy, homespun philosophy.

It's a combination that no other Southern California station has the network-created resources to provide. And the Housewives' Protective League combination has a unique record of outstanding accomplishment for its participating sponsors; so much so that the same format is now being successfully followed by other CBS cities. We can't tell the exact figures—they're too sensational—but the advertising manager for Golden State Dairies says the combination has been "most instrumental" in helping that company reach a new sales peak!

Ask us about other success stories, about current availabilities, on the Housewives' Protective League. It's KNX-produced, to give that KNX-tra touch of *audience acceptance* and sales impact to your product in Southern California.

Columbia's Station for All Southern California

COLUMBIA OWNED
KNX
LOS ANGELES
50,000 WATTS
CBS

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Payroll Traffic

Canton, O.—Frank T. Bow has joined WHBC as newscaster.

Akron.—Bill Plant, WADC announcer, has heeded the call back to the classroom at Akron University and has deserted the microphone temporarily.

Calvin Heintz, announcing at WADC this summer, is back teaching at a local vocational school.

Len Taylor, former local radio figure, now program director and production manager at WHBC, Canton.

Des Moines—Charles Logan, formerly in special events for CBS in Chicago, has taken a similar position with KSO-KRNT, Des Moines.

Jessie Axmear, secretary to Cratg Lawrence, general manager of KSO-KRNT, has resigned to reside in California. Her successor is Patricia O'Keefe.

Kansas City—Bruce Davies is new announcer at KCMO. In from KCKN across the river.

San Francisco.—Charles Cooney, assistant telegraph editor under commentator Larry Smith of The Call-Bulletin, takes over the news and special events department at KPO, replacing Don Martin, who goes to Hollywood to head news and special events for NBC Western Division.

Portland, Ore.—Edwin A. Browne, continuity supervisor of KGW-KEX, has resigned to accept a position in San Francisco with the office of the Co-ordinator of Inter-American Affairs. Evelyn Sibley becomes continuity chief in Browne's place.

H. S. Jacobson has been named general manager of KXL, succeeding Hal Wilson, resigned. Jacobson was upped from sales manager's post.

Mel Baldwin has joined the announcing staff of KGW after receiving a discharge from the Army. Before the war he was with KWJJ.

Cincinnati—Changes in exec personnel of WLW's trade extension department, effective recently, are: John A. Tappin, from grocery department manager to director of grocery trade relations. His former post is taken over by R. M. Fanning, who did sales promotion work for the Andrew Jergens Co. at its home office here, also for the California Hawaiian Sugar Refining Corp., and was district manager in Michigan for the Thomas J. Lipton Co. Ralph E. Visconti transfers from manager of the drug department to director of drug and tobacco trade relations. J. M. Zinselmeier from Procter & Gamble sales promotion department, is manager of the drug department.

San Antonio—William Watson has joined the announcing staff of WOAI, filling vacancy left by Bill Laurie. Watson comes here from KWKH, Shreveport.

Lucille Myrick has joined staff of KTSA in the promotion and merchandising department. Comes here from a similar post at WOAI.

Kay Carroll has been selected as women's news commentator to air a new series daily over KTSA. Broadcasts will be aired each afternoon and will be a woman's view of the news.

Boston.—Ray Rich has left WHDH here as announcer and program director to become night supervisor of production at WNAC and Yankee Network. He succeeds Edwin Otis, who joined Mutual net's station relations department in N. Y. as assistant to Richard Connor.

Phyllis R. Doherty, former assistant editor of New England Purchaser, joined WNAC as publicity director.

San Antonio.—Many KFRO employees have joined armed forces with representation in all branches. Lynn Williams is in the air transport section. Jerry Doggett, former announcer, is in the Navy. Grady Shepperd, former engineer, is now a Lieutenant in the Army Air Corps. Macon Metts has joined the Navy.

Kenny Hyman, chief engineer for KABC, has resigned his post to join the Colonial Radio Corp. of Buffalo. Replaced here by Paul Wolf, formerly of KTHS and KWFC, Hot Springs.

Rochester, N. Y. — Al Sisson, WHAM news and sports announcer for last nine years, resigned to join Red Cross foreign recreation service. Edmund Lytle, who has been with the station a year, moves up to chief announcer; Tom Murray takes over the news chore, and Bob Turner comes from WEBR, Buffalo, to handle sports. Syl Novelli, pianist and entertainer, gets a regular announcer spot.

St. Louis.—David R. Mare, formerly promotion manager for the St. Louis Star-Times and the newspaper's radio station KXOK, has been appointed director of advertising and sales promotion for KMOX, local CBS outlet. Station also added another new member to its sales staff, William M. Wider.

San Antonio.—KABC added Peggy Banfield as receptionist; Louis Muro as control room operator and Bob Premont as announcer.

Glenn Hunt has replaced Dick Haynes as announcer at KTSA. Hunt comes here from KLRA, Little Rock. Haynes goes to KMOX, St. Louis.

Billings, Mont. — Virginia Braunberger, program director of KGHL, upped to assistant manager, but will continue to supervise programs. Dorothy Morris, station's traffic manager for the past three years, has been made head of promotion and publicity department. She will be replaced by Mrs. Julia Bell.

Philadelphia. — Charles Lynch, formerly with WBRY, Waterbury, Conn., is latest addition to WIBG announcing staff. Anne Barr has been added to WIBG program department.

Agnes Tolle, harpist, added to WIBG studio orchestra.

Kansas City.—Jack Maynard added to mike staff at KCKN. Formerly at KOMA, Oklahoma City, Okla.

Verdict Due This Wk. On Petri 'Holmes' Renewal

Decision as to whether Petri wine will renew the 'Sherlock Holmes' program Friday nights on Mutual will probably be reached on the Coast this week. Young & Rubicam, agency on the account, has recommended its continuance but with certain provisions. It wants to have its own director on the show, and insists that new scripts be used instead of repeats of ones from previous seasons, as at present. Sig Larmon, Y. & R. president, is handling the situation during his current Coast stay.

A major factor in the deal is the price for the series. It's a William Morris package and sells for $2,500, instead of $7,000 as in former years. Most of the difference is absorbed in the salaries of the stars, Basil Rathbone and Nigel Bruce, but part results from the use of repeat scripts. Edith Meiser has written the series for several years, and Glan Heisch now directs it for the Morris office.

Farnsworth Okayed On 250G Expansion

Fort Wayne, Ind., Sept. 21.

War Production Board has authorized the Farnsworth Television and Radio Corp. to expand its engineering, laboratory and manufacturing facilities at Fort Wayne, Ind., at a cost of approximtaely $250,000.

E. A. Nicholas has been reelected president of the firm.

Staley Buys on Blue

Staley Gloss Starch Cubes (E. A. Staley Co.) has given the Blue Network an order for the 10-10:15 a.m. period, Monday through Friday, with Nov. 29 as the starting date. Title of the show will be 'Sweet River.'

Hill Blackett is the agency.

Dramatize Air Heroes

San Antonio, Sept. 21.

The Link Aviation Co. has set a series of quarter-hour weekly programs over WOAI, starting Oct. 13. Broadcasts will be titled 'Heroes of the Air' and will dramatize the live of better-known war pilots.

Account placed through Draven Hedrick, New York.

Noble Emphasizes

Continued from page 30

stations to Blue. Woods said they had agreed to allow Jergens to continue with certain NBC outlets, though it meant duplication.

Some of the questions hinged on the refusal of Blue to sell the Winchell program to WRAL, Raleigh, N. C. Woods admitted that WRAL wanted the program, and said the only reason for refusal was because the station had failed to meet the customary financial terms. Fly tried in vain to get him to admit that Blue had held back in an effort to force WRAL into complete affiliation with the web. Fly insisted that the FCC network rules were being violated.

Both Woods and John T. Cahill, RCA attorney, denied this flatly. Woods described the way Winchell prepares his programs and how they are censored by Blue.

Noble, questioned regarding the handling of time, followed much the same line as Woods had done in the first hearing. Noble said he approved the net's stand in selling time to advertisers and giving time to non-commercial groups to advocate their philosophies. He said he planned to study the question further. 'Have you given thought to relaxing the restrictions on freedom of speech?' asked Fly.

'Some thought, but not enough,' replied Noble.

'Would you consider the broadest possible extension of free speech in the public interest?' was the next question. 'Yes,' replied Noble.

Commissioner Clifford J. Durr asked if a utility might not try to interest a legislature as well as sell its products over the air. Noble said he would stop such a practice.

'Have you ever set standards for selling time to groups?' asked Commissioner T. A. M. Craven. 'We have not,' was the answer.

'The Commission is entitled to a formulated policy,' said Fly.

'It would be difficult,' replied Noble. 'If you begin selling arguments, you lose your audience. Under the present arrangement, both sides get equal treatment. They get time free.'

Fly took a new tack.

'Suppose you owned a station in the District of Columbia,' he asked, 'and some citizens organized a campaign against taxation without representation, would you sell them time?' Noble said he would give time but not sell it. When Woods was asked why Blue does not sell to ideological groups, he replied:

'We are afraid that if we sell time for preaching of philosophy or ideas, the best time would gravitate to those with money, and other groups, such as religious groups, would be left out in the cold.' He denied an implication by Durr that Blue was influenced by the NAB code regarding the handling of time for labor organizations.

BOOK PUB OFFERING BIZ IF 'GUARANTEED'

Latest of the book publishing accounts to offer stations business on a guaranteed return basis is Cambridge House. With the view to instructing the girls at home how to compose the sort of letters that will take with their boy friends in the camps and at home, Cambridge is exploiting a 'Guide to Intimate Letter Writing.' As a premium to the latter book there's a paper-backed publication, 'The Private Letters of the World's Great Lovers.'

The 'guaranteed' angle makes it obligatory on the station to keep plugging the article until the advertiser has obtained enough money orders to cover the initial cost of time. Carl Calman, Inc., is the agency.

Comm'l Airer Forces Monitor News Off WOR

Due to commercial commitments, WOR, Mutual's New York outlet, is not carrying the Monday-through-Friday world news reports gathered and broadcast by the Christian Science Monitor staff over the network 6:30-6:45 p.m. Instead, the global news pickups are being aired in New York by WMCA, an indie.

The 15-minute period on WOR is currently filled by Frank Singiser, who broadcasts Transradio news for the Consolidated Cigar Corp. The station management has expressed its disappointment at not being able to carry the pickups, which are considered a news plum in view of the Monitor's rep for ace foreign news coverage. One station exec hinted that this state of affairs is not permanent and that he holds some hope of eventually getting the broadcasts for WOR.

Sues Searle for Divorce

San Francisco, Sept. 21.

Elizabeth Searle, wife of Don Searle, general manager of KGO, San Francisco, filed suit for divorce Monday (20).

She charges Searle with cruelty and asks custody of their two children, aged 13 and 16.

A Force For Tolerance . . .

Among

20,000,000 LISTENERS

THE RADIO VERSION
4th Series

"ABIE'S IRISH ROSE"

WRITTEN BY ANNE NICHOLS AND RIP VAN RONKEL

For Making This Possible . . .
A SALUTE TO—
Drene (Procter and Gamble)
H. W. Kastor and Sons
The National Broadcasting Co.
And All My Friends
Sincerely,
Anne Nichols

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On
USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

A WCPO feature
Consistently HIGH Hooper Ratings
Summer and Winter

C. E. HOOPER • Cincinnati Audience Measurements Percentage of listeners—July-August, 1943

	"B"	WCPO	"C"	"D"	"E"
MORNING INDEX MON. THRU FRI. 8:00-12:00 A. M.	31.0	24.8	14.0	18.8	11.4
	"B"	WCPO	"C"	"D"	"E"
AFTERNOON INDEX MON. THRU FRI. 12:00-6:00 P. M.	39.1	25.0	9.1	13.2	13.6
	"B"	WCPO	"C"	"D"	"E"
EVENING INDEX SUN. THRU SAT. 6:00-10:30 P. M.	38.6	13.0	18.7	13.5	16.1

WCPO
CINCINNATI'S NEWS STATION

Argentine Activities

By RAY JOSEPHS

Buenos Aires, Sept. 7.

Radio Belgrano has taken ads in all major dailies, stressing 'exceptional artistic qualities' of forthcoming programs in attempt to win public support for idea that it's voluntarily raising radio's cultural standard. Move, planned to counteract government regulations, is well regarded in the industry.

Witold Malcuzynski, Polish pianist, signed by Particulares cigarettes for series on Radio Mundo, LR1.

Cuban singer, Victor Loyola, here from Havana for appearance on Radio Argentina, LR2.

LU4, Radio Comodoro Rivadavia, taking lead among interior outlets in presentation of locally produced radio-theatre shows. Now airing own version of Silvia Guerrico's 'Susana Wants to Be Rich,' featuring Juan Rival, Susana Fontan, Rosa Esther Munoz and Julian Averzo.

Largest tango group ever assembled in L. A. has been organized by Pan-American Petroleum Co. for new Thursday night show on Rades chain. Leading local batoners are taking over as guest conductors for each sesh, among them Enrique Lomuto, Sanchez Gorio, Gogliastro, Rudolfo Biaggi, Enrique Forte and Zabalita. Musical arrangements handled by Julio Rosenberg.

Gillette Razors has new dramatic show featuring Argentine historical deeds, 'Recuerdos.' Scripted by Salvador Cordone, program holds important 12:45 to 1 p.m. spot over Mundo Tuesdays and Saturdays. Headlined by Gustavo Cavare.

Met tenor, Bruno Landi, now here for Colon season, appearing on Belgrano for Volcan stoves (Cuarteta & Co.). Backed by symphonic orch directed by Herman Kumosk.

Writer and poet Enrique Larreta made first radio appearance in unusual show, 'Men of Today,' over Mundo chain. Read some of his own works.

Ziemer Talks Before Industrial Stores Assn.

Cincinnati, Sept. 21.

Gregor Ziemer, WLW's European authority, was the guest speaker at the annual three-day conference of the National Industrial Stores Assn. held over the weekend in Huntington, W. Va.

Edward Hale, assistant merchandising director, and J. A. Tappin, director of grocery trade relations, were Crosley staffers attending the powwow.

San Antonio Food Pointers

San Antonio, Sept. 21.

New series of broadcasts being aired here six mornings a week for five minutes, starting Monday (20), is 'Tip o' the Morning,' sponsored by Handy-Andy Food Markets.

Program gives pointers on rationing and offers suggestions on wartime food.

Boston. — Herbert Rice, former program director and production manager of WGR and WKBW, appointed special assistant on production and sales to Linus Travers, executive v.p. for WNAC and Yankee net.

Robert Martineau, for past three years manager of commercial department at WTHT, Hartford, has joined Yankee net as supervisor and coordinator of local sales for WICC, Bridgeport; WEAN, Providence, and WAAB, Worcester.

The Girl With "The Blue Velvet" Voice
VICKY VICKEE
Currently at Washington's Smartest Supper Club EL PATIO
8th SENSATIONAL WEEK....
Dir. WILLIAM MORRIS AGENCY

Dr. Thomson to Resume As Sask. Univ. Prez

Ottawa, Sept. 21.

Dr. J. S. Thomson, Canadian Broadcasting Corp. general mgr., announced today (21) he will resume as president of Saskatchewan university when his g.m. term expires early in November. No successor mentioned by CBC governors in session here.

Thomson got a year's leave from the college to become CBC g.m. when Gladstone Murray resigned.

'Top This' Celebration

Colgate's 'Can You Top This' NBC session will celebrate its first anniversary with the web in a gag ceremony dedicated to Joe Miller and his 'Jest' book. A special half-hour midnight broadcast has been cooked up for Saturday, Oct. 2 to originate from the Murray Hill hotel, an old New York landmark.

In addition to the regular topsters, 'Senator' Ed Ford, Harry Hershfield and Joe Laurie, Jr., the stanza will present a number of guests, including former Mayor Jimmy Walker.

WHIP, With New Owners, Will Renew Operation

Chicago, Sept. 21.

Equipment and all assets of station WHIP, formerly known as WJWC, have been purchased by Dr. George P. Courrier and Doriu Keane, and station is expected to return to the air within 30 to 45 days with 5,000 watts power. Equipment was bought at a court sale under receivership proceedings from the Hammond-Calumet Broadcasting Corp. Transmitter is located at Hammond, Indiana.

Station went off the air several months ago in the face of constant operating losses. At that time, Marshall Field, publisher of the Chicago Sun, and John W. Clarke were financially interested in the station.

Palmolive Minute Blurbs Woo Smaller Markets

Palmolive is expanding its minute announcement station schedule to take in a substantial number of smaller markets. The contracts call for from 10 to 20 blurbs a week and run to the end of the year.

Ted Bates is the agency.

Mexican Announcers Warned on Their Language By Government Official

Mexico City, Sept. 14.

Gen. Cortes Gonzales, director of government telecommunications, cautioned announcers at the national radio convention here on their language, warning that women and children are in their unseen audiences.

Radio is an important moulder of public opinion in Mexico because of the particularly large number of persons who can't read and who consequently depend upon radio for their news and entertainment.

It was reported at the convention that there are 162 radio stations in Mexico—149 of them longwave, 13 shortwave—that do an annual business between 10-11,000,000 pesos (approximately $2,000,000).

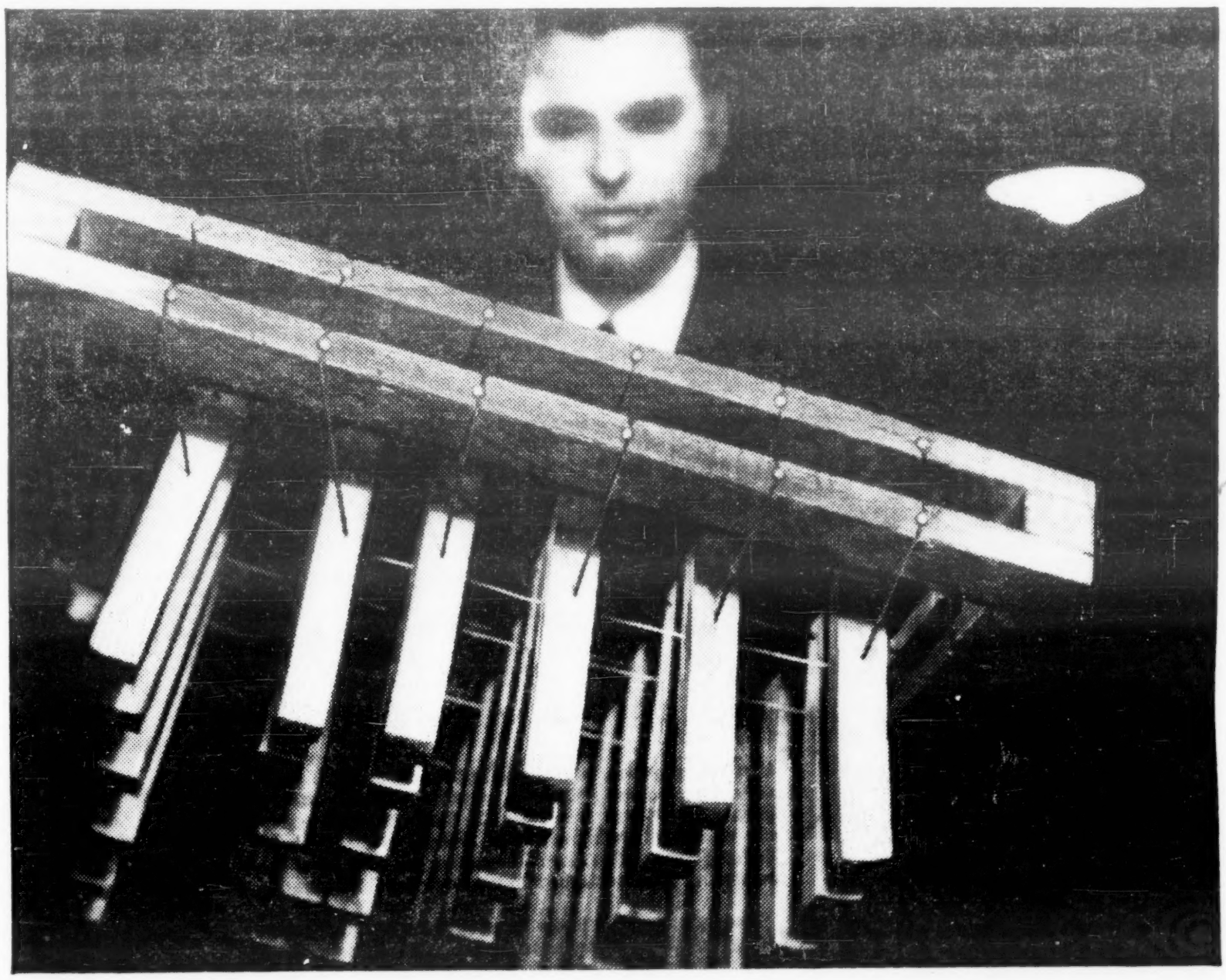
Approximately 150 radiomen from all over the republic attended the week-long meeting, which ended with a banquet.

BUY EXTRA BONDS!

Set Radio Exec Meets

Murray Grabhorn, new president of the Radio Executives Club, disclosed Monday (20) that the club during the 1943-44 season would meet the first and third Thursday of each month instead, as heretofore, holding a weekly luncheon. Main speakers at the first two meetings would probably be James L. Fly, FCC chairman, and Eugene Cox, Fly's relentless critic in the House of Representatives and chairman of the committee that has been probing the FCC. The Fly date is tentatively Oct.7.

Grabhorn said that the club has established a non-resident or associate membership and that both the fee for regular members and the luncheon charge will be raised. The latter goes from $1 to $2 and the fee from $3 to $5. Associate members will be asked for $3 a year.



This is the Army, Mr. Jones!

NOT THE WAY it looks—but the way it *sounds*. This is the army marching to the front or tramping down a dusty road. This is the army on parade up Main Street.

It fools you every time. When the command, "Company, ha—alt!" rings out, you hear hundreds of feet stop in their tracks with a snap. When the sergeant bellows, "On the double—march!"—you hear those feet kicking up the dust just as if you were standing beside them.

This is the army, Mr. Jones, the way you hear it on your NBC radio programs. A few dozen sticks clicking against a board.

A clever gadget, to be sure. Yet the thought, the skill, the experiments and the experience that went into its creation would floor you! Because making sound effects devices that are so realistic, so authentic, so dramatic they will sound better than the real thing, is a full-time job for a staff of experts at NBC!

Today, a script may call for any conceivable sound made by man or nature—and your NBC sound effects expert will reproduce it with absolute fidelity.

NBC has pioneered in the development of sound effects; it has built up the largest and most complete sound effects department in radio—for a very good reason. Sound effects add drama, interest, and realism to broadcasting. Good sound effects make a good program *better*. And NBC is interested in offering the *best* in broadcasting.

Which is one of the reasons why NBC is "The Network Most People Listen to Most."

—The National Broadcasting Company

Lane Named CBS Relations Director

CBS has realigned its station relations staff. Howard Lane now in Chicago as manager of the midwest stations relations office, comes to New York Oct. 1 to take over the newly created post of director of station relations. J. G. ('Jap') Gude will have the title of assistant director.

Bill Schudt will continue as manager of the eastern division and Ed Buckalew as manager of the western division. Lane's successor in the middle west has yet to be chosen.

WHIO Showing News Handling Before Clubs

Dayton, Sept. 21.

WHIO's latest technique for stimulating listener interest in its news broadcasts is to stage demonstrations before luncheon, buiness and civic clubs on how such material is handled from the moment it comes over the wires until it reaches the mike.

The team that makes the demonstration circuit in the station's behalf consists of Fran Fillmore, William L. Sanders and Bill Hamilton.

Spiels Ohio State Games

Columbus, O., Sept. 21.

Johnny Neblett, sportscaster of the Red Bird baseball games over WBNS, Columbus, will also broadcast all Ohio State University grid games this season. Neblett is president of the Neblett Radio Products Co., which produces 'Open House' on WGN and 'Behind the Headlines' on WBBM. Neblett's grid starter is State's game Saturday (25) with the Iowa Sea Hawks.

Merchant Seaman DX Exchange Program Set; BBC-WNEW, N.Y., Tieup

'Shipmates Ashore,' a new merchant seaman exchange program, will be broadcast starting Oct. 9 probably by WNEW, New York, in cooperation with British Broadcasting Corp. It will be a shortwave setup, with the origination split between the Merchant Seaman's Canteen, N. Y., and the Merchant Navy Club, a similar establishment in London. The idea is to schedule six broadcasts as a starter. Details for the series are now being worked out.

Following the success of the split 'Transatlantic Call' broadcast recently, when part of the show was originated in St. Louis and the rest in an English city with a similar industrial setup, the double origination idea will probably be made permanent for the series. Meanwhile, BBC is rapidly extending its regional programs on U. S. stations, carried by recording from England. It has now reached a total of 123 'projects' for such shows.

WBBM Names Neuwerth

Chicago, Sept. 21.

O. J. Neuwerth has been named assistant program director of WBBM-CBS by Walter Preston, program director, succeeding Les Mitchell, who leaves to do freelance work as writer, producer and actor. Appointment became effective yesterday (20).

George Case, producer at WBBM-CBS, moves up to fill Neuwerth's old position as production manager.

BACK THE ATTACK!

CBS in Wonderland

An amusing sidelight on the big promotion campaign which CBS unveiled last week is the extreme precautions the network took to prevent any advance info of the project from leaking out. In all communications bearing on the campaign, whose prime purpose is to stimulate greater listening to CBS shows, the network used a code reference word, namely, 'The Oyster.'

Some of the CBS personnel who discerned the tag, 'The Oyster,' in numerous letters, memoranda and telegrams thought they were back in their 'Alice in Wonderland' days.

Ohio Reversion to EST Cue to Dealing Mixup

Columbus, O., Sept. 21.

Ohio cities generally will revert within the next two weeks to the hour-slower eastern standard time officially prescribed by the state legislature. They operated on eastern wartime in the summer.

Canton, Lorain, Mansfield, Warren, Sandusky, Cleveland, Youngstown and Cincinnati change clocks Sept. 26. Other cities changing soon are: Van Wert, Sept. 27; Zanesville, Athens, Toledo, Oct. 1; Findlay, Oct. 2; Chillicothe, Hamilton, Mt. Vernon, Springfield, Wilmington, Akron (tentative), Dayton, Columbus, Oct. 3.

Usual confusion for program managers and dial-followers is expected.

Noxzema in Atlanta

Atlanta, Sept. 21.

Noxzema will sponsor its 'Quiz of Two Cities' series via WGST, Atlanta, and WAPI, Birmingham, for 39 weeks effective Oct. 1. The show will be heard Fridays, 9:30-10 p.m.

Ruthrauff & Ryan is the agency.

E. K. JETT FAVORED FOR FCC VACANCY

Washington, Sept. 21.

Vacancy on the Federal Communications Commission will be filled by either E. K. Jett, chief engineer of the Communications Commission, or Rosel Hyde, assistant general counsel, with Jett reported well out in the lead for the job, according to informed sources here. The President is expected to send the nomination to Congress soon.

The vacancy was created when the term of Commissioner George Henry Payne expired in the spring. Roosevelt sent a renomination to the Senate and then withdrew it, before it could be acted upon. There was never an axplanation.

Another report here is that Commissioner T. A. M. Craven may resign his FCC post to return to active service in the Navy, but this is still indefinite. Craven was the only commissioner to give detailed testimony before the Cox investigating committee thus far. Chairman James L. Fly also appeared.

Promotion of either Jett or Hyde to the Commission would be in line with the long-time policy of making promotions from the ranks. There are many precedents for this in FCC history.

Offer 'Brewster Boy' To Pix for $35,000

Chicago, Sept. 21.

'That Brewster Boy,' juve comedy-drama Friday nights on CBS for Quaker Oats, is being offered to Hollywood at a price of $35,000 for one picture. In case of a series of films, the price for subsequent pictures would be $15,000 each.

Prices do not include the services of scriptress Pauline Hopkins or Owen Vincent. William Morris office is handling it.

Krelstein Heads Scripps Radio

Memphis, Sept. 21.

Harold Krelstein, WMPS station manager, has been elected a vice-president of Scripps-Howard Radio, Inc.

Replaces Maj. James C. Hanrahan, whom he succeeded as WMPS head when latter entered Army last winter. Hanrahan is now overseas with AMGOT.

Krelstein, with station for years, was formerly commercial manager.

Blue Auditions Drama This Week About D. C.

'The House On Q Street,' comedy-drama about Washington by Margaret Sangster, is being auditioned this week by the Blue network as a possible sustainer.

Cast includes Jessie Royce Landis, Celeste Holm, Donna Keath, Eric Dressler, Thomas Chalmers, John Gibson and Stanley Bell.

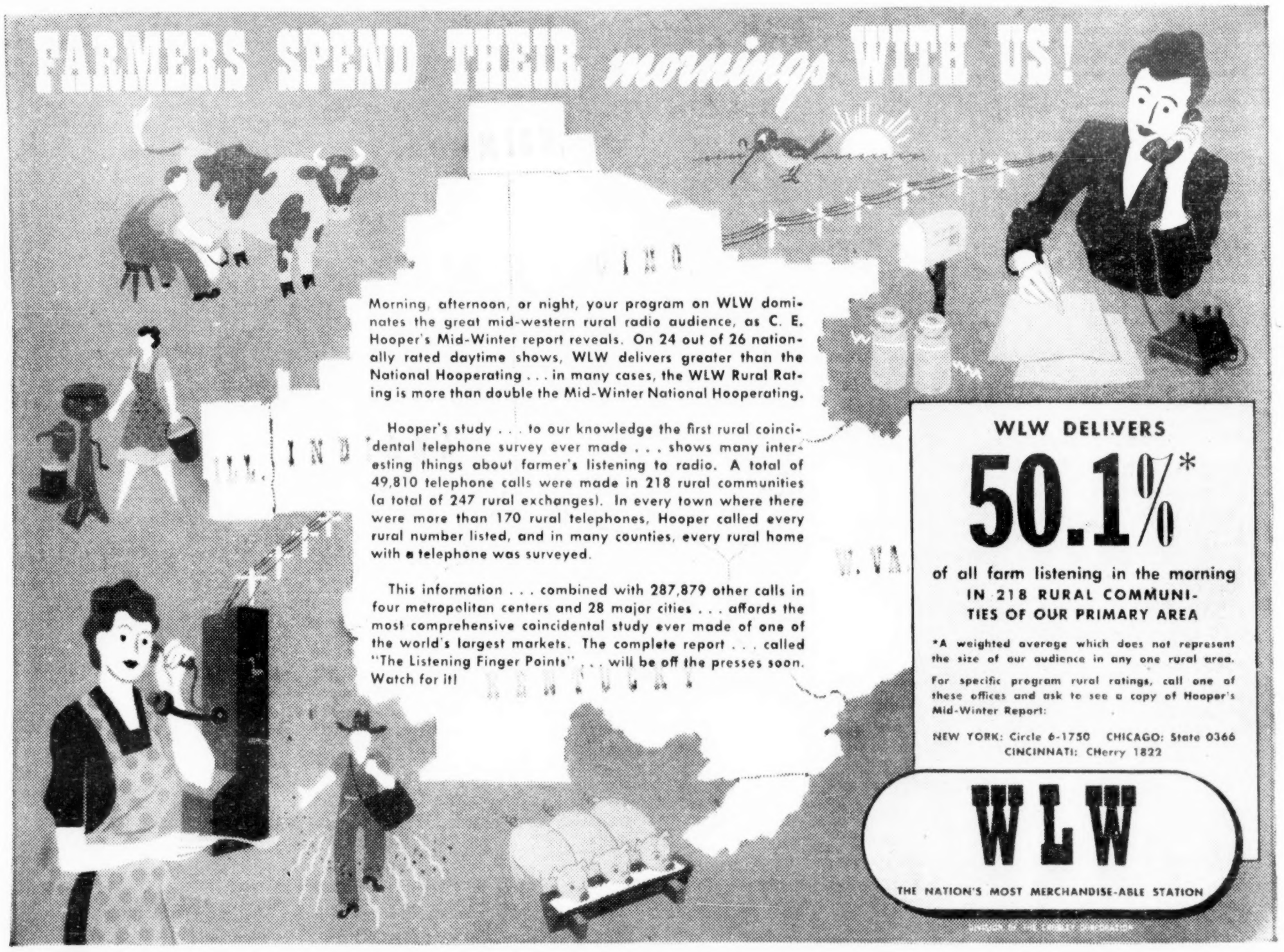
Snaffles Sniffles

Hill Bros.' cold tablets (American Home Products) makes the latest recruit in the battalion of cold remedies that has moved into spot radio this fall. Like most of this species, Hill will use announcements.

Blackett - Sample - Hummert, New York, is the agency.

Buffalo. — Sherman Wright, 18 years old, formerly WBNY announcer joined WBEN as a writer and assistant gabber.

Bob Glacey, formerly WGR-WKBW announcer, Buffalo, Sept. 21, Navy.



Inside Stuff—Radio

When Ralph Edwards' 'Truth or Consequences' NBC network program goes into the Capitol theatre, N. Y., around the middle of November (11 or 18), the program principals will have their work cut out for them on broadcasting days.

The radio program requires a half-hour warmup and a similar period for broadcasting. Coupled with the time for the Coast rebroadcast, this makes a two-hour total which the theatre naturally cannot afford to allot for broadcasting from the stage. As a result, the radio program will originate from the WEAF, N. Y., studio. Layout will do five shows daily at the theatre. At the Roxy, N. Y., some time ago quizzer did six shows in addition to the broadcasts.

Appearance of Capt. Clark Gable on RCA's 'What's New?' program recently was taken as a cue by ad agencies representing other network shows to besiege the War Department with requests that they, too, be permitted again to use the services of film names now in uniform. The War Department, according to reports, informed these agencies that the ban against such promiscuous bookings still stood and that its policy was to grant permission for mike appearances only when the celeb from civilian life had a story to tell about his part in the war. The way for Gable's appearance had been paved by the Treasury Department and the motive was bond selling.

WMPS, Scripps-Howard's Memphis outlet, questions the claim of the competition, WMC, that it received a flash of the surrender of Italy at the time claimed by the latter station. WMPS points out that WMC set the broadcast time at 10:46 a.m., whereas the Blue Network, which feeds WMC, got the flash at 11:47 a.m. WMPS also disavows the implication that it had taken an ad in the Press-Scimitar to counteract any statements made by WMC. The ad had been placed with the paper the day before the surrender.

Arch Oboler wrote the opening and closing dramatic sketches for the Third War Loan show broadcast over the four networks Sept. 9. Norman Corwin did not, as CBS publicity announced, contribute to the event.

Time mag in its Sept. 20 issue devoted six columns to Bob Hope, all of which was inspired by his recent overseas entertainment for soldiers. The front cover picture of the same issue was also accorded the comic.

PACIFIC COAST PROGRAM NOTES

The guesses averaged 5000.

No one expected 10,233 inquiries.

Yet that's the total Edward Jorgenson, Pacific Blue commentator, drew from five offers of a free canning booklet.

And the offer was made during the final week of August, tag-end of the home canning season!

On a cost-per-inquiry basis Jorgenson's response was decisively superior to some of the nation's best daytime programs.

This response confirmed Pacific Blue's suspicions that Edward Jorgenson presents one of the most rewarding opportunities in Pacific Coast daytime radio.

These suspicions were aroused when Jorgenson in July—after only four months on the air—topped two long-established sponsored commentaries on other Coast networks in the Hooper sweepstakes.

Edward Jorgenson is the lead-off commentator of Pacific Blue's Monday through Friday hour of news and commentary—"Blue Newsroom Review," which is composed of seven separate programs.

Jorgenson's qualifications? Two decades as a key editorial employee of five great newspapers and as an "editorial troubleshooter" for one of the national newspaper chains.

More details? They're all in a presentation available from the New York, Chicago, or Detroit offices of Blue Spot Sales or directly from the

PACIFIC BLUE NETWORK

Caskey Ass't Station Mgr. at WFIL, Philly

Philadelphia, Sept. 21.

William B. Caskey, business manager and promotion director of WFIL, last week was named assistant station manager.

Ted Oberfelder, former promotion director of WCAU, takes the promotion post at WFIL. Oberfelder formerly was circulation promotion boss of the Philly Inquirer.

Gilbert's N. Y. Bond Pitch To Present Many Names

Dick Gilbert, WHN, N. Y., disc jockey, presents many of the artists whose recordings he plays at the War Center behind the Roxy theatre, N. Y., on Friday (24) afternoon in a bond rally. Admission is by purchase of a bond. Advance sale indications are that at least $1,000,000 will be realized.

Appearing at the rally will be Dick Haymes, Bea Wain, Barry Wood, Mary Small, Allan Jones, Dick Todd, Henny Youngman, Virginia O'Brien, Morton Gould, Todd Duncan, Vaughn Monroe, Lucille Manners and Ed Sullivan and the Harvest Moon Ball Winners. Music will be provided by the Enric Madriguera, Johnny Long and Jerry Wald orchs. Music publisher Jack Robbins will purchase $5,000 in war bonds for the privilege of leading Madriguera's orch in one number and it's expected that many others will follow his example.

A Small World

Detroit, Sept. 21.

'It's a small world' note.

Cam Ritchie, former CKLW traffic manager, shortly after the outbreak of this war joined the Canadian Army. A year later, Bud Lynch, news commentator from the same station in Windsor, Ont., went into the Canadian Army.

Recently, in London, England, each was assigned a new roommate. The unexpected coupling brought together Ritchie and Lynch, both of whom now are first lieutenants.

Panama Exec in N. Y.

M. A. Gandesegui, president of the Panama Broadcasting System, Panama, is in New York on business for several weeks.

PBS owns and operates HOK-HP5K, Colon, as an NBC affiliate, and HOC-HP5A, Panama, as a CBS link.

Charlotte, N. C.—Suzanne Kirkham, Robert Bean and Bill Alspaugh, have joined staff of WAIR. Miss Kirkham replaces Ann Pardington and will serve as continuity writer. Alspaugh and Bean are announcers.

Renewals

General Foods Corp. has renewed four shows over CBS. They are 'Kate Smith' for Jell-O and Jell-O Puddings, effective Oct. 1; 'Joyce Jordan, M.D.' for La France, Satina and Post's Raisin Bran, effective Sept. 27; 'Kate Smith Speaks,' for Calumet and Swansdown Cake Flour (all through Young & Rubicam), and 'Young Dr. Malone,' for Post Toasties and Post Bran Flakes, effective Oct. 4, through Benton & Bowles.

'Radio Reader's Digest,' 52 weeks, effective Sept. 12, CBS, Campbell's soup, Wheelock agency.

'Take It Or Leave It,' 52 weeks, effective Sept. 19. CBS, Eversharp, Blow agency.

'Romance of Helen Trent' and 'Our Gal Sunday,' 52 weeks, CBS, American Home Products, Blackett-Sample-Hummert.

Pharmacoa (Feenamint) has renewed 'Double or Nothing' Friday (9:30-10 p.m.), over Mutual network, for fourth consecutive year beginning Sept. 24. William Esty is the agency.

Dr. 'I. Q.' has been renewed for another 52 weeks, effective Oct. 4, by the Vick Chemical Co., for Vitamin Plus, through Grant Advertising, Inc.

Dick Gilbert, WHN's disc jockey, has signed two-year renewal with Barricini Candy to m.c. its Latin-American Rhythms program Saturday nights at 10-10:45 on WHN, N. Y.

R. J. Reynolds Tobacco Company, renewed 'Blondie' series over full CBS network, effective Sept. 27. William Esty & Co. the agency.

Bowey's Inc. (Dari-Rich Products), renewed 'Stars Over Hollywood' for a third season over CBS, effective Sept. 25. Sorenson & Co. handles the account.

Bristol-Myers Co. has renewed 'Duffy's Tavern' for 52 weeks via the Blue, effective Oct. 5, when the show returns to the air. It will be heard for Minit-Rub at its usual time, Tuesday 8:30-9 p.m. Young & Rubicam is the agency.

SPONSOR BECKER'S DOG CHATS

Red Heart Dog Food (John Morrell & Co.) has bought the Thursday 6:15-6:30 period on CBS for Bob Becker's 'Chats About Dogs.' It's a 40-station hookup, starting Sept. 30.

Henri, Hurst & McDonald is the agency.

Pelley's Lawyers Sue Pearson for Libel And Stuff; Ask $28,000,000 in Damages

Washington, Sept. 21.

A $28,000,000 libel-slander suit was filed yesterday (Monday) against Drew Pearson, NBC, the Blue, the Washington Evening Star (owner of WMAL, Blue Washington outlet), Henry Souvain (Pearson's agent), and Serutan, the sponsor, by Ira Chase Koehne, Frank Clark and H. Victor Broenstrupp. Koehne and Broenstrupp are reportedly attorneys for William Dudley Pelley and others indicted last January for alleged sedition. The suit was based on statements made by Pearson during a February broadcast.

Both Koehne and Broenstrupp are themselves facing charges of sedition. Named as associate defendants in the libel suit are Pelley, George Sylvester Viereck, Robert Ellis Jones, Hans Kiebel and Ralph Robert Noble. It is reported that the above were named as associate defendants as a move to get them on the witness stand.

Linkletter Miffs Hearst

San Francisco, Sept. 21.

News commentator Art Linkletter's name dropped from daily Hearst radio logs.

Seems in one of his recent open forum discussions about the Russian question an interview popped off regarding his personal feelings about the publisher.

Easy to Cover America's Greatest Industrial Market

Detroit is the greatest industrial market in the world. It can be covered economically with a single radio station, WWJ.

Daytime Primary Coverage Area

Population 4,154,767

Radio Homes 995,546

WWJ

America's Pioneer Broadcasting Station—First in Detroit

National Representatives

THE GEORGE P. HOLLINGBERY COMPANY

Owned and Operated by The Detroit News

Play Ball!

For the fifth consecutive year, Mutual has been selected by Gillette as the one network to carry the play-by-play broadcasts of the World Series.

Starting October 5, the largest single hookup of stations ever arranged—over 300 U.S., Canadian and shortwave outlets—will bring the World Series to the world.

Mutual continues to be the First Network for Sports.

THE MUTUAL BROADCASTING SYSTEM

Monroe Sock $80,000 in N. Y.; Jones Fine 28G, Cleve., Kaye Hot 20G, Balto

(Estimates for This Week)

Blue Barron, Pittsburgh (Stanley; 3,800; 30-75)—With Modernaires on stage and 'Swing Shift Maisie' (M-G). Not much help from screen so $22,000 is okay. Barron probably lost another $1,000 when he missed the first show opening day when truck carrying band's instruments was wrecked.

Cab Calloway, Newark (Adams; 1,950; 35-99)—Plus 'West Side Kid' (Rep). Personal draw of Calloway, a steady fave here, is hoisting layout to nifty $24,000.

Bob Chester, Omaha (Orpheum) (3,000; 20-65)—Aided by 'Holy Matrimony' (20th). Band not given much advance bally, but catching on as band well liked. Trim $15,500 likely, mostly on stage layout.

Tommy Dorsey, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Passport to Suez' (Col). Big $34,000, almost entirely on b.o. pull of band, here for first time.

Horace Heidt, New York (Capitol; 4,820; 35-$1.10)—With 'Du Barry Was Lady' (M-G). In final (5th) week tapering off to $30,000 or thereabouts, okay, but with entire run adding to excellent profit.

Ray Herbeck, Chicago (Oriental; 3,200; 28-69)—Plus 'Jitterbugs' (20th) and Three Stooges, on stage. Smart $25,000.

Shep Fields, Louisville (National; 2,400; 40-60)—With 'Swing Partner' (Rep). Great $17,500.

Spike Jones, Cleveland (Palace; 3,700; 35-85)—Plus 'Bomber's Moon' (20th), and Yvette, on stage. Sturdy $28,000, mainly via band's draught.

Sammy Kaye, Baltimore (Hippodrome; 2,240; 17-66)—With 'Falcon in Danger' (RKO). Band receiving all the credit for one of best recent weeks here, socko $20,000.

Ted Lewis, Chicago (Chicago; 4,000; 40-75)—With 'Let's Face It' (Par) (2d wk). Staunch $42,000.

Guy Lombardo, Boston (RKO Boston; 3,200; 44-99)—Plus Belett & English Bros., Lathrop and Lee, Pelletieres on stage, and 'Adventures Rookie' (RKO). Lombardo is an institution here. Mighty $28,500.

Abe Lyman, New York (Strand; 2,756; 35-$1.10)—With Jerry Lester, others, on stage, and 'Watch on Rhine' (WB). In fourth week, sturdy $38,000, and holds.

Don Mario, Providence (Metropolitan; 3,200; 36-59)—With 'God's Country' (Rep), and Henny Youngman on stage. Good $7,000 for three-day weekend run.

Vaughn Monroe, New York (Paramount; 3,664; 35-$1.10)—With 'Lady Takes Chance' (Par). Combo b.o. pull of Monroe band and picture bringing sock business on initial seven days having ended last night (Tuesday) at $80,000.

Jerry Wald, New York (Roxy; 5,886; 55-$1.10)—With Carole Landis and Paul Draper, in person, on stage, and 'Holy Matrimony' (20th). Fine notices for picture, plus aid of stage bill, accounting for strong $88,000 on first week ended last (Tuesday) night.

Middleman Quits Defense Job, Joins M. Spitalny

Pittsburgh, Sept. 21.

Herman Middleman, veteran Pittsburgh musician and band leader who gave up his orch at old Yacht Club several months ago to go into a war plant as a chemist, has quit his defense job to return to the music field. This time, however, he's working for somebody else instead of batoning his own outfit.

Middleman is playing the piano for Maurice Spitalny's house crew at Stanley theatre and also doubling into William Penn hotel's Terrace Room with Spitalny's dance band. Ivory-tickler is a brother-in-law of Jackie Heller, who, with his brother, Sol Heller, operated the Yacht Club until it sank last summer.

HEFTY SKED OF FALL OPENINGS IN N. Y. AREA

Music publishers, band agency execs and others who habitually attend orchestra openings in the New York area will be kept on the jump covering fall debuts beginning this week and extending into early November. Tomorrow night (23) there are three. Charlie Barnet at the Park Central Roof, Jan Garber's eastern bow at Frank Dailey's Terrace Room, Newark, N. J., and Ted Straeter, at the Hotel Edison. Latter is Straeter's initial work in a pop-priced room; he closes at the Persian Room of the Hotel Plaza tonight (22).

Next Thursday (30) there are two important debuts, Vaugh Monroe at the Commodore hotel and Guy Lombardo at the Roosevelt. Ted Fiorito opened at the Roseland Ballroom last night (Tuesday), his first location in N. Y. in some time.

The lineup:

Sept. 23—Jan Garber, Terrace Room, Newark. Charlie Barnet, Park Central Roof. Ted Straeter, Edison Blue Room.

Sept. 24—Hal McIntyre, Hurricane.

Sept. 30—Vaughn Monroe, Commodore. Guy Lombardo, Roosevelt.

Oct. 1—Frank Sinatra-Leo Reisman, Waldorf.

Oct. 3—Tommy Dorsey, Pennsylvania.

Oct. 7—Benny Goodman, New Yorker.

Oct. 22—Abe Lyman, Terrace Room, Newark.

Nov. 5—Count Basie, Lincoln.

Simplified

Miami Beach, Sept. 21.

Editor, 'Variety':

Some time ago I wrote you regarding conditions on the road and explained that hotel accommodations were hard to get, railroad space was almost impossible to secure and musicians were scarce. At the present time it's much simpler, as the picture has changed.

Now there are no hotel accommodations, no railroad tickets, and no musicians.

Richard Himber.

New USO Scheduling Would Facilitate Band Bookings Into Camps

Band agency committee now handling USO camp bookings in conjunction with the USO's Will Roland is currently experimenting with a new method of placing bands in training centers. Instead of first noting open dates on orchestra schedules and filing the information with the USO, which, in turn, assigned camps, the committee is working conversely. It has asked that camps make specific requests for music according to individual entertainment schedules and special requirements.

This method, it's hoped, will take the bookings out of the haphazard course now being followed and put it on a more definite basis akin to the way bands are booked on commercial dates. In addition, such procedure will provide a foundation for exerting pressure on leaders to do more camp dates. Now, when a maestro is approached to donate time there is a certain vagueness about, 'how about some camp work.' If the same leader could be approached with a specific request to play a certain camp the psychological advantage is obvious.

The apathy of leaders toward camp appearances is one of the major obstacles the USO and the band committee have had to overcome. In many cases the leaders feel justified, particularly if they have been or are on tough road trips and need all the rest they can get. But in many other cases the only reason for refusal is laziness.

Versatile in Army, Too?

After almost three years, bandleader Sid Prussin is leaving Billy Rose's Diamond Horseshoe, N. Y., to enter the Army.

It will take three men to replace the maestro; one to lead his band, one to make the off-stage announcements in the show, and a third to play Generalissimo Chiang-Kai-shek in the finale of 'Postwar Preview.'

Reopen Hershey Pk. Dancing

Harrisburg, Pa., Sept. 21.

Hershey Park's Ballroom, closed since the gas ban, has been reopened and will operate Saturday nights with name bands until cold weather.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	14	1,375	20,425
Lani McIntire*	Lexington (300; 75c-$1.50)	84	2,300	148,100
Johnny Long	New Yorker (400; $1-$1.50)	9	2,150	20,475
Glen Gray	Pennsylvania (500; $1-$1.50)	8	2,475	19,650
Leo Reisman	Waldorf (550; $1-$2)	11	3,025	33,925
Henry Jerome	Lincoln (275; $1-$1.50)	5	800	4,550
Tommy Tucker	Astor (750; $1-$1.25)	2	3,425	7,650

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Williams and Danny O'Neil, in show, credited with excellent 8,600.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel keeps drawing 'em in to fine average of 4,500.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Though room capacity was cut during week because of repairs Brown still piled up a great total of 6,000 tabs.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Return of Bondshu and Dwight Fiske, both big favorites here, boosted patronage to excellent 3,400.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Oliver doing a great job here and room is more popular than ever. Played to around solid 7,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Martin steady; another 4,300.

Frankie Masters (Biltmore; 900; $1-$1.50). They keep coming to the tune of better than 4,000 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Charlie Spivak (Palladium B, Hollywood, second week). Around 23,500, good for a band still lacking power in these parts.

Paul Martin (Trianon B, Southgate, third week). They're getting to know him, which accounts for pickup to 5,000 markers.

Alvino Rey (Casa Manana B, Culver City, third week). Getting around 6,000 payees on this stanza, thanks to weekend surge.

Mitch Ayres (Aragon B, Ocean Park, second week). Another new one out this way and faring well for 5,500 check-in.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Harry Richman keeping the ropes up as usual. Chalked up 5,500 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza's increased popularity has kept figure up around a fine 5,000.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Sunday, Monday, Always (5) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
2. Pistol Packin' Mama (7) (Morris)	Al Dexter	Okeh
3. Paper Doll (15) (Marks)	Mills Bros.	Decca
4. You'll Never Know (14) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
5. Put Arms Around Me (5) (Broadway)	Dick Kuhn	Decca
6. It Can't Be Wrong (15) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
7. In Blue Evening (10) (Shapiro)	Sinatra-T. Dorsey	Victor
8. I Heard You Cried (2) (CLP)	Harry James	Columbia
	Dick Haymes	Decca
9. In My Arms (8) (Saunders)	Dick Haymes	Decca
10. All Or Nothing At All (15) (Leeds)	Sinatra-James	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

People Will Say We're In Love (Crawford)	Hal Goodman	Hit
If You Please (Famous)	Bing Crosby	Decca
Wait For Me Mary (Remick)	Dick Haymes	Decca
Dig Down Deep	Tommy Dorsey	Victor
Goodbye Sue (Jewel)	Perry Como	Victor
Slip of the Lip (???)	Duke Ellington	Victor

Band Review

ENOCH LIGHT ORCHESTRA (11)
With Leslie Clarke
Glass Hat, Belmont Plaza Hotel, N.Y.

An outfit of only 10 pieces, Enoch Light's orchestra gives the impression it's a much bigger band. In this room for two weeks, for which he gave up a spot at the Providence-Biltmore hotel, Providence, Light's combination of three trumpets, one trombone, three sax and three rhythm, is doing a fine job.

In a room such as this, Light's band particularly fits the bill. Here the emphasis is on dancing. Light is filling that demand with ease. Ten pieces don't allow for much attention to arrangements, but the ones offered by the band when caught were highly satisfactory.

Light has a girl singer, Leslie Clarke, but, due to a poor p.a. system, getting a line on her was impossible. *Wood.*

Mal Hallett travels to the uppermost part of Maine Friday (24) to do a commercial date at Presque Island Army Air Base.

Springfield, Mass., Club Looks to Name Bands

Springfield, Mass., Sept. 21.

Inability of the Corbeen Club, which books Sunday band shows at the Municipal Auditorium, to get name orchs this week and next caused cancellation of Sunday shows until Oct. 3, when Duke Ellington is scheduled.

Series opened Sept. 5 with Jerry Wald, and continued Sept. 12 with Vincent Lopez, losing money both weeks because of competition from Broadway theatre, which is booking weekend bands. City Property committee even cut auditorium rental from $300 to $200 over objections of theatremen.

ED. FISHMAN

Now Associated With

FREDERICK BROS. MUSIC CORP.

New York • Chicago • Hollywood

If It's in
'TUNE-DEX'
It's An Important Tune!

Inside Stuff—Orchestras

Tommy Dorsey's reorganized orchestra will have as many Coca-Cola broadcasts on Monday nights as it wants. This by sanction from New York's Hotel Pennsylvania. It is already pencilled in for shots on Oct. 4, 11 and 18, though the origination points are not set (usually service camp, war production factories, etc.), and probably will have others following.

As pointed out several weeks ago, these broadcasts are designed to help Dorsey overcome whatever loss he expected to incur during a 10-week stay at the Cafe Rouge of the Pennsylvania hotel, N. Y. To make way for Dorsey to do the shows the Penn changed the normal work schedule at its Cafe Rouge from Sunday night off to Mondays. This, in itself, is additional aid to Dorsey since N. Y. is as hot now on Sundays as Saturdays and he is at the Penn on a percent agreement.

Tommy Dorsey is obliged to pay $200 weekly until next April 12 to Skip Nelson, singer he let go when the Dorsey band temporarily broke up. If and when Nelson secures another job he must get a release from Dorsey before he can take it, and once he gets such a release the contract is automatically terminated. Nelson is managed by Ben Pollack, who has a 20% slice of him.

Buddy Rich, former drummer with Tommy Dorsey and Artie Shaw, is said to have only 10% vision in one eye and a slight impairment of vision in the other as result of recent accident during Marine training maneuvers. Musician was scaling a 20-foot barrier when he lost his balance and pitched to the ground on his face.

He's at a California training center.

Par Bans Jan Garber for Alleged Slight to Sister of 5 Sullivan Bros.

Marion, Ind., Sept. 21.

Jan Garber was banned from all Balaban & Katz theatres and Paramount-affiliated theatres here last Tuesday (14) as a result of his refusal to permit Specialist Genevieve Sullivan 3/c, WAVES, to appear with him in connection with a campaign for men enlistments. Specialist Sullivan is a sister of the five famed Iowa brothers who died in the sinking of the USS Juneau.

Garber received the ultimatum from Dave Wallerstein, manager of B&K, who happened to be visiting the Paramount theatre, when the maestro refused house manager Frank Newell's request.

Argument began backstage before the first show when Garber expressed dissatisfaction with booking, which competed the orchestra with Ringling circus, playing one-day stand here. Newell says the leader called him a 'nitwit' for considering such a booking, bet $5 the house would not do a $1,000 gross.

When Newell told him WAVE Sullivan was scheduled to appear for brief appeal with each stage show, Garber is alleged to have cried, 'Don't talk to me about things like that!' and walked off.

Result was Newell spotted Miss Sullivan between previews and feature picture, disclaiming any connection with the stage show.

Garber received the bad news following the last show, when he paid off the $5 wager, house having third biggest gross in for stage shows in theatre's history. (Garber already held top spot, grabbed when he appeared here 13 months ago).

The maestro previously was barred from the Chicago theatre (also B&K), about eight years ago, when he refused to play acts appearing on the same bill with his orchestra.

Attitude of Garber may stop future stage shows at the house, which plays name bands about twice a month, depending on availability of music makers. Wallerstein said that with with good picture grosses in this film-mad town, it isn't worth the worries involved attempting to please temperamental orchestral leaders.

Lost 28G at N. Y.'s Penn Last Year, Sez J. Dorsey, So Nixes Date This Season

Jimmy Dorsey has advised the Pennsylvania hotel, N. Y., that he probably won't play there this winter. For the past several years Dorsey has opened in January or February at the Penn's Cafe Rouge, remaining until early spring.

Dorsey's reason for nixing the Penn is said to be the loss he took during 12 weeks at the spot last winter and spring. It's said to have cost him somewhere around $28,000.

Busse Mends on Coast

Santa Monica, Cal., Sept. 21.

Henry Busse is recuping from appendectomy.

Went under the knife last week at St. John's hospital.

Van Alexander's orch opens a new recreation hall at Triumph Explosives, Elkton, Md., Saturday (25), playing an employes dance.

Spier Gives Up New Band for Radio Work

Sandy Spier (Sammy Shapiro), one of the few musicians who attempted to build a new band in the face of wartime difficulties, has given his musicians notice that he intends to disband. Spier's new combination has been working since its inception at Pelham Heath Inn, N. Y.; prior to that the leader and a smaller group of radio studio musicians experimented on weekends at a small L. I. roadhouse.

Spier has been a radio studio musician; even while leading his combo at Pelham Heath he did studio work. One of his reasons for giving up the band completely is the ever-growing number of commercials returning to the air for the winter.

Krupa Joins Goodman For USO Camp Tour; Deferred by Army

Gene Krupa joined Benny Goodman's orchestra yesterday afternoon (Tuesday) at Goodman's request to play with the band on a tour of service camps for the USO beginning today (Wednesday) at the Naval Training Station, Bainbridge Md. Goodman let his previous drummer go after completing a stay at the Paramount theatre, N. Y., last week and since has been searching for a replacement. Unable to secure any one suitable he asked Krupa as a favor to take over the chore for the tour. Krupa before organizing his own band a few years ago had played with Goodman.

Several months ago Goodman visited Krupa while the latter was in San Francisco serving a 90-day jail sentence on a misdemeanor conviction and offered the drummer a spot with his band at his (Krupa's) leisure. It's not likely that Krupa will remain longer than the six-day USO tour laid out for Goodman.

Krupa took an Army physical exam in N. Y. last week and has been given what amounts to a deferred 1-A classification. He was approved physically, but his recent conviction in San Francisco on a felony charge prevents his induction. If his appeal on the latter frees him from the one to six-year sentence Krupa will go into service immediately.

Krupa has been out on bail and at his home in N. Y. for the past six weeks. His appeal will come up for hearing in approximately six months.

Harry Reser Forming Novelty Comedy Orch

Harry Reser, one-time leader of the Clicquot Club Eskimos, radio orchestra, has been signed by Consolidated Radio Artists. He's in the process of forming an orchestra of undecided size which is intended to follow along the comedy-music lines of the Korn Kobblers, Al Trace, etc.

Reser has been in Miami, the last three years, leading the pit band at the Olympia theatre.

Ellington Reprises At Carnegie Hall, N. Y.

Duke Ellington does another Carnegie Hall, N. Y., concert on Dec. 11. It will be his second display there this year; his first was in January, when he debuted the controversial 'Black, Brown and Beige,' a lengthy composition for which he is now writing an explanatory book.

Ellington finishes his long stay at the Hurricane, N. Y. nitery, tomorrow night (Thurs.), being followed by Hal McIntyre. He goes out on a short road tour, then goes into the Capitol theatre, N. Y., early in October.

Carle Quits Heidt, Forms Own Band

Frankie Carle, featured pianist with Horace Heidt's orchestra, leaves that combination at the expiration of its current run at the Capitol theatre, N. Y., tonight (Wednesday) to remain in N. Y. to build a band of his own. He will begin forming a 16-piece outfit immediately; it would debut in about two months. Heidt will have no part of the new band. It has not been signed by any booking agency.

Carle has long been an outstanding name. He has made numerous discs for Columbia, most of which have been marketed in album form, and his sales last year are said to have been in the neighborhood of 4,000,000 individual pressings.

Heidt and his men return to California after completing the Capitol run, to devote part of their time to war production in addition to their radio commercial.

WASH. HOTELS ADOPT CLOSED AFM SHOP

Washington, Sept. 21.

Washington hotels will be closed to non-union musicians in what amounts to an agreement by the Hotel Men's Assn. to use only melody-makers with a card.

Up to now various amateur groups and non-union musicians have been used for social affairs in the downtown hotels. The drive for the closed shop was begun by Paul J. Schwarz, president of Local 161, who's had several conferences with L. Gardiner Moore of the Shoreham hotel, president of the association.

Several of the hostelries have been on the union's unfair list, including the Roosevelt and Shoreham. While the Roosevelt uses name and union bands constantly, an old dispute keeps it on the Central Labor union unfair list. In return for the concession to Local 161 an application will be made to have these hotels taken off the banned list.

The American Guild of Variety Artists is also trying to organize Washington and would like the cooperation of the musicians in a drive to force the Lotus restaurant to use AGVA acts. In return, AGVA is prepared to bar all AGVA acts to a spot which uses non-union musicians. Matter is at present in the conference stage.

MCA's Bailey, Fachine Lyon Placed in 1-A

Three Music Corp. of America executives have been placed in 1-A. Earl Bailey, who recently moved to N. Y. from the Los Angeles office (before that he was in London), is one; Russ Fachine, band head in Chicago office, is another, and Russ Lyon, of the N. Y. office, is the third. Bailey, a v.p., has three children; Lyons has two, Fachine two.

Despite the comparative youth of the executive personnel of most of the band agencies, few have been conscripted. David (Sonny) Werblin, one of MCA's top men, was in 1-A, but later drew a 4-F at the induction center.

Buildup for Eckstein

Billy Eckstein, perhaps the only Negro pop-singer with a strong b.o. rating (akin in his field to Sinatra, Haymes, Como), has been signed by the William Morris agency as a single and opens Friday (24) at the Hurricane, N. Y. nitery, with Hal McIntyre's band.

He recently left the Earl Hines band, after being given a 1-A classification. He's now in 4-F.

Decca's AFM Pact 'Discriminating' Vs. Transcriptions, Says Atty.

The War Labor Board panel probing the American Federation of Musicians' ban on recording yesterday (Tuesday) took an adjournment until Monday (27) after hearing A. Walter Socolow, counsel for transcription manufacturers, attack the AFM's agreement with Decca Record Corp. as discriminating against his clients. The panel, disregarding Socolow's plea that it proceed as though there had been no break in the controversy, set the adjournment so that the terms of the agreement, if published meanwhile, can be studied and be made the basis of future action by the WLB group.

Socolow, after voicing heated objections to the adjournment, inveighed against what he termed the payment of a 'slush fund' to the union by the recorders, with his statement based on the assumption that the royalties would be paid to the union by the manufacturers directly. Socolow, however, was advised by Arthur S. Meyers, chairman of the panel, that no action would be taken until Monday (27) when the situation would be clarified. Meyers also pointed out that if any complainant sought to withdraw from the case that party would no longer be permitted to participate. Also that if the panel did allow any of the recording companies to withdraw it was not to be concluded that the panel was surrendering its jurisdiction in the case.

Immediately afterwards the WOR Recording Studios and the Empire Broadcasting System obtained stipulations permitting them to resume recording operations subject to the same terms offered World Broadcasting System (Decca subsidiary). It is reported that WOR has accepted.

At the resumption of the hearings Monday (20), Meyers, chairman of the three-man WLB panel reviewing the dispute, asked Milton Diamond, Decca-World attorney, for details of the agreement which had been published in the daily press. Diamond pointed out that his clients and the AFM had reached a verbal understanding and that the parties involved expected to sign a contract by Saturday (25). When pressed by Meyers for additional information, Diamond begged off with the explanation that he was unable to say more. Socolow then stated that his clients were anxious to arrive at an understanding with the AFM and asked that the strike be called off immediately pending negotiations between his clients and the AFM.

George Fuller, industry member of the WLB panel, pointed out that the AFM's stance was giving World an unfair advantage over its competitors. Padway replied by expressing his willingness to send the musicians back to work at once if the transcription companies signed a contract, including the same terms as the Decca pact, but added that it was up to Decca to reveal the nature of the terms, not the union.

WHITE PLAINS DANCERY RESUMES WITH GAS LIFT

County Center, White Plains, N. Y., resumes band promotions Oct. 3 with Tommy Tucker's orchestra. This is the first name band operation the building has housed since last winter, prior to the gasoline ban. Jimmy Evans is promoting.

Since lifting of the fuel clamp two weeks ago, few of the normal summer one-night operators have actually gotten going outside of those cited at the time. They are Hershey Park, Hershey, Pa.; Lakewood Park, Mahanoy City, Pa., and Sunset Park, Carroltown, Pa. To augment the few one-nighters, which are hampered by the lack of bands available to them, college dates are picking up again. U. of Texas, Villanova and several others up and down the eastern seaboard are coming out of their lethargy with beginning of fall terms.

Some roadhouses have reopened, too, or are about to; Vogue Terrace, McKeesport, Pa., got underway last week with George Olsen, and La-Conga, Berwyn, Md., outside Washington, D. C., starts tonight Wednesday with Louis Betancourt's orchestra.

AFM Row Exits Music From 3 Philly Hotels; Wage Hikes Rejected

Philadelphia, Sept. 21.

Three of the city's leading hotels were without music over the weekend when the managements of the hostelries refused to pay the new 'A-A' scales.

The bands walked out at the Bellevue-Startford, Ritz-Carlton and Adelphia Friday night (17) and stayed out Saturday (18) when a confab between musicians union officials, War Labor Board mediators and hotel reps ended sans agreement.

The union had placed the hotels, along with other topflight hostelries and niteries, in the double-A class, which called for a $12-a-week hike from the $60 Class A scale. The three recalcitrant hotels claimed they could not pay the new scale until they received an okay from the WLB.

The union, however, contended that the bands were in the nature of 'independent contractors' and, as such, were not under WLB jurisdiction.

At Saturday's confab, the union receded from its position slightly by agreeing to allow the tooters to return if the hotels would put the disputed wage increase in escrow to be held until the matter of WLB jurisdiction is finally settled. Representatives of the Bellevue-Stratford agreed to this plan but responsible officials could not be reached over the weekend to place it in operation. The Bellevue band was expected to return either last night (20) or tonight (Tuesday). The other two hotels refused to go along.

The new A-A classification went into effect on Labor Day. The bands at the Bellevue, Adelphia and Ritz had been working since then on an extension of the old contract.

Vaughn Monroe In 1-A; Wald Put in 4-F

Vaughn Monroe has been placed in a 1-A classification by his Forest Hills, N. Y., draft board. Hal McIntyre is reported to have received a similar rating, but it's not confirmed. Jerry Wald has been put in 4-F.

Monroe and McIntyre are fathers, the former's daughter being pre-Pearl Harbor. He's at the Paramount theatre, N. Y., with his band currently; McIntyre is on his way in from California, after making a film, to open Friday (24) at the Hurricane, N. Y. nitery.

Jerry Wald was classified 4-F last week at the Army's induction center in N. Y. Wald band currently at the Roxy theatre, N. Y.

Retroactive Expense Deductions Key To WB Bands Dispute

Still awaiting further clarification from Washington on the 20% withholding, Warner Bros. has so far refused to reimburse several bands with sums deducted from their salaries during their recent dispute. Though the 20% law went into effect July 1 it wasn't until several weeks later that WB and other theatre chains began allowing expense deductions before tax deductions, and the Treasury's okay of the former was cited as being retroactive if the reimbursements are asked for and returned before Sept. 30.

Woody Herman, for one, is currently seeking to collect from WB money taken out of his salary about two months ago at Warners' Stanley theatre, Pittsburgh. Chain refuses to reimburse him on the grounds that it has had no specific orders from the Treasury that the expense allowances were to be retroactive. Case has been turned over to the American Federation of Musicians.

Above dispute, of course, has nothing to do with present methods of deductions. WB, same as other chains, is allowing commissions, transportation, union taxes and arrangements up to $400 before withholding 20%.

Songpluggers Get Minimums for 1st Time ($20-35) in New 5-Year Pact

The executive council of the Music Contactmen's Union approved the terms of the new five-year contract with publishers at a meeting in New York Monday night (20).

The agreement for the first time in the history of the union includes a minimum scale, namely, $20 for apprentices and $35 for experienced professional men. Latter figures are far below the average salaries which prevail for contactment in the large key cities. Reason for adopting a minimum scale was to take care of employees in such towns as Cleveland, St. Louis and Cincinnati.

The new contract, which becomes effective Jan. 1, 1944, also for the first time covers contactmen as regards social security and unemployment insurance. The agreement has already been accepted by the Music Publishers Protective Assn. and Broadcast Music, Inc.

A general membership meeting of the union will be held Oct. 4, and elections will take place Nov. 15.

15 Best Song Sellers

(Week Ending Sept. 18)

Sun., Mon., or Always..Mayfair
Paper Doll.....Marks
Pistol Packing Mama...Mayfair
People Will Say.....Crawford
In My Arms.....Pacific
Heard You Cried.....CLP
Say a Prayer.....Southern
You'll Never Know.....BVC
In Blue of Evening.....Shapiro
Put Your Arms, Honey...B'way
Wait for Me, Mary.....Remick
All or Nothing.....Leeds
If You Please.....Famous
Comin' In On a Wing..Robbins
Stormy Weather.....Mills

ED FISHMAN JOINS FREDERICK BROS.

Ed Fishman has joined the Frederick Bros. agency and will have a roving assignment without title. Coincidenttal with his hooking up with FB the latter is laying out a policy of expansion which calls for entry into the film and radio fields. Fishman will concentrate on new properties as well as selling.

Fishman arrived in N. Y. last week after splitting with William Morris agency, with which he was for five years, the last two and a half as head of the Coast office. He began work for FB Monday (20).

Bob Weems also joined FB last week. He will headquarter in N. Y. He was last with General Amus. Corp. in Chicago and prior to that was stationed in GAC's N. Y. headquarters.

Dawson Music Co., Inc., publishing 'Memphis Shuffle,' written by Sam Michaelson, Evelyn Chase and Dan Franklin.

No '43-44 Chi Opera

Chicago, Sept. 21.

With most of its top performers currently appearing in Broadway musicals and operettas, and doing recital work, the Chicago Opera Co. has abandoned its plans for a 1943-44 season. Inability to get adequate replacements resulted in the decision by the board of governors. Plans, however, are being started to organize a company for next season, with a five to 10-week season tentatively skedded.

Decision to hold this season likewise followed by 24 hours an announcement that Fortune Gallo had resigned as general director of the company. The Chicago Opera lost $28,000 on the 1942 season of 26 performances. The company has a guarantee fund of $25,000 from the Chicago Music Foundation.

SYMPH MGRS. EXPRESS OPTIMISTIC OUTLOOK

Minneapolis, Sept. 21.

Managers of the nation's major symphony orchestras at a two-day conference here announced that the high musical standards set by symphony orchestras will be maintained 'without compromise' for the duration.

It was announced that funds for the impending season already have been raised in most cities. Based on last season's results, the managers expressed confidence that concert attendance records will set a new high. Increased purchasing power has stimulated patronage substantially, according to the managers.

Visiting managers praised the Minneapolis symphony orchestra and paid tribute to Manager A. J. Gaines and Conductor Dimitri Mitropoulos for their efforts to make Minneapolis famous as a musical center.

Boston was selected for the May, 1944, conference.

Barron Instruments Lost in Truck Accident

Pittsburgh, Sept. 21.

Most of the instruments of the Blue Barron band were a total loss when truck carrying them from Louisville to Pittsburgh early last Friday morning (17) was hit and wrecked by another vehicle near Zanesville, O. Accident delayed Barron troupe several hours and orch had to miss opening show at local Stanley theatre as a result.

Musicians in most cases had to borrow instruments from Stanley's house orch in order to go on for the second show. Entire Barron troupe, incidentally, had to travel all night from previous stand in Louisville to Pittsburgh by auto because they couldn't obtain desired train accommodations.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Sept. 13-19, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Besame Mucho	Melodylane
Do You Know	Reis
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
I Heard You Cried Last Night	CLP
If You Please—†'Dixie'	Famous
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
Little Did I Know	Lincoln
My Heart Tells Me—†'Sweet Rosie O'Grady'	BVC
No, No, No	World
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
On the Sands of Time	Paull
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
There's a Man In My Life—*'Early to Bed'	Advanced
There's No 2 Ways About Love—†'Stormy Weather'	Mills
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Things That Mean So Much to Me	BMI
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE FIRST 27 TUNES	
For the First Time	Shapiro
I Dug a Ditch—†'Thousands Cheer'	Feist
If That's the Way You Want It Baby	Berlin
Star Eyes—†'I Dood It'	Feist
The Dreamer—†'Thank Your Lucky Stars'	Harms
Don't Worry—†'Salute For Three'	Paramount
Fortune For a Penny	Shapiro
Surrey With Fringe on Top—*'Oklahoma'	Crawford
Take It From There—†'Coney Island'	Miller
Victory Polka	Chappell
Hold Everything	ABC
Just a Stowaway	Forster
Don't Get Around Much Anymore	Robbins
Heavenly Music—†'Heavenly Music'	Feist
My Shining Hour—†'Sky's the Limit'	Morris
She's From Missouri—†'Dixie'	Mayfair
There'll Soon Be a Rainbow	Santly
With My Head in the Clouds—†'This Is Army'	Army
Goodbye Sue	Jewel
It Can't Be Wrong—†'Now Voyager'	Harms
Oklahoma—*'Oklahoma'	Crawford
Take It Easy	Santly

*† Filmusical. * Legit musical.*

Inside Stuff—Music

The Newark Evening News threw an editorial rap Thursday (16) at ASCAP's defense of the 'enduring quality' of modern war songs, as cited in a recent ASCAP advertisement in The International Musician, organ of the American Federation of Musicians. Ad quoted as effective examples of Tinpan Alley output; 'Praise the Lord,' 'Wing and a Prayer,' and 'Johnny Doughboy.'

Aimed at Robert Murray, ASCAP's press agent, who is named as scripter of the piece, The News cavils at the statement, 'There wasn't any radio in the time of 'Over There' or it wouldn't have lasted through the war.'

'Let us,' said The News, 'pass over this delicate compliment to the destructive effects of radio broadcasting, from which most of ASCAP's income is derived. If a song can't stand being heard too often, it can't be classed as enduring music. Thus ASCAP seems to argue against its own case.'

The late Frank Crumit and Jerry Vogel entered into a music publishing deal in 1933 and it wasn't until this past summer, just before the comedian's death, that Vogel paid off the final installment on their venture, since the latter always stated he didn't want Crumit to lose any money 'because of me.' Their relations continued friendly and, in fact, one of the comedian's two best song hits, 'Gay Caballero,' was published by Vogel. His other, 'Sweet Lady,' out of 'Tangerine,' a show starring Crumit and Julia Sanderson, now his widow and then his leading lady, was published by Feist. Crumit wrote over 50 published songs and was a member of ASCAP.

'Meet the Navy,' Royal Canadian Navy's variety show on tour for the Navy League of Canada, missed out on advance publicity by failing to have its tunes in print. Pat Quinn and R. W. Harwood, who did the score, produced several melodies of hit calibre but bands wanting to use them have to copy from show's score and arrange for themselves. When 'Navy' left Ottawa tonight for Montreal on first leg of its tour through Canada and the United States, tunes were still unavailable and hotel bands, wanting to cooperate with tieins, had to do without.

Aud. for N.Y. Symph Unit

The Young Men's Symphony Orchestra of New York, founded by the late Alfred Lincoln Seligman, is auditioning new members on Oct. 3 and 10.

Rehearsals start Oct. 8 at the Midtown Music Hall, N. Y., Max Jacobs conducting.

Lew Pollock and Charles Newman cleffed 'All the Latin I Know Is Si, Si,' 'You Can't Brush Off a Russian,' 'We're the Ones,' 'Hold Onto Your Hat,' 'That Reminds Me' and the title song for 'Sweethearts of the U.S.A.' at Monogram.

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BLUE RAIN

by

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Recorded by

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KAY KYSER · DEL COURTNEY

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MPPA Directors Favor Present Web System of Listing Most-Played Tunes

The directorate of the Music Publishers Protective Assn. is predominantly in favor of retaining the present system for listing the week's most-played tunes on the networks. Prevailing opinion on the question was brought out during a meeting of the MPPA's board last week. In a poll taken of the nine directors present, only one, Louis Bernstein, of Shapiro, Bernstein & Co., expressed himself as favoring the return to the old system, under which the number of plugs gathered by each song was shown and the numbers listed acording to their arithmetical standing. Bernstein had been opposed to the change in system from the start.

The only other open opposition to the continuance of the present method of plug compilation has come from the Robbins-Metro group. Jack Robbins and his general manager, Abe Olman, have declared that they preferred a listing which would exhibit to the group's Hollywood studio connections the actual number of plugs achieved on a film song during a week. In a discussion with John O'Connor, president of the contactmen's union, last week, Olman declined to retreat from what he declared to be his preferred system, but he did add that since the present system was favored by the overwhelming majority of the publishers he would shelve his own preference and go along wholeheartedly with the rest of the industry.

The executive council of the contactmen's union at a meeting Monday night (20) went unanimously on record as favoring the retention of the present system.

O'Connor Named Aide To House Copyright Unit

John O'Connor has been appointed a member of the National Advisory Council to the copyright committee of the House of Representatives. The committee consists of a member of each industry concerned with copyrights and patents.

O'Connor received his appointment from Rep. Frank W. Boykin, of Alabama, chairman of the House committee.

'Mama Inez' Claim

Claiming that Continental Productions used 'Mama Inez' in its film, 'Escort Girl,' without payment of royalty or permission, Marks Music is seeking, through Music Publishers Protective Assn., payment of a fee. Sum involved is 'less than $500.'

Continental's prexy, J. D. Kendis, informed MPPA that when he employed a small group of musicians for the film to furnish the Latin American music, they claimed 'Inez' belonged to them.

5 Operas for Worcester

Worcester, Sept. 21.

Five operas are scheduled for Municipal Auditorium this season. First will be 'La Traviata,' featuring Vivian della Chiesa, Oct. 5. To follow are 'The Barber of Seville,' Nov. 9, with Richard Bonelli; 'Faust,' Dec. 3, with Armand Tokatyan; 'Tosca,' Jan. 18, with Grace Moore, and 'Il Trovatore,' Feb. 22, with Giovanni Martinelli.

Each, to be presented by the Connecticut Opera Assn., will be backgrounded by a 65-piece symphony orchestra.

Name Judges Sought By Music War Group To Lure Top Writers

A representative group of publishers, writers and recording execs is being approached by the Music War Committee of the American Theatre Wing in an effort to round up a name committee to judge songs submitted by topflight writers. So far, the committee has received few songs from ASCAP's AA or A class, and in an effort to induce top writers both in the east and on the Coast to submit war and morale songs, the committee is rounding up the name judges to insure first-class scrutiny of all material.

Among the writers being contacted are Larry Hart, Richard Rodgers, Oscar Hammerstein, 2d (chairman of the MWC and through whom the approach will be via letter), Otto Harbach, Ray Henderson, Fred Ahlert, Langston Hughes, Morton Gould, Deems Taylor and Bob Russell. Publishers: Walter Fischer, Louis Bernstein, Larry Spier, Buddy Morris, Rocco Vocco and Jack Robbins. Recording companies: Manie Sachs, Jack Kapp and Leonard Joy.

Committee has been asked by producers of the forthcoming CIO musicomedy, 'Roll Up Your Sleeves,' for production numbers. Along the same channel, that of producing material for special requests, a representative of the U. S. War Department appeared at the meeting Monday (20) and requested that songs be written lauding the part defense workers are playing in the war.

Two of the committee's adopted songs, 'Unconditional Surrender' and 'Has Hitler Made a Monkey Out of You?' are to be heard on the new once-weekly WNEW, N. Y., program, 'Music Goes to War,' starting Monday, Oct. 4, 8-8:30 p.m.

Kim Gannon and Walter Kent writing tunes for Charles R. Rogers' United Artists release, 'Song of the Open Road.'

British Best Sheet Sellers

(Week Ending Sept. 2)

London, Sept. 2.

Silver Wings.....Dash
All Tomorrows.....C. C.
Johnny Zero .....C. C.
Whispering Grass.....C. C.
You'll Never Know....Chappell
Heard Song Before.....Chappell
Fool With Dream.Keith, Prowse
Wing and Prayer...Francis, Day
In My Arms.....Feldman
Fall in Love.....Chappell
Nice Come Home to....Chappell
Darling .....Maurice

Charges Bias On 'Hit Parade'

The American Tobacco Co. and Foote, Cone & Belding, agency on the Lucky Strike account, were yesterday (Tuesday) taken to task by Edwin H. Morris, head of the publishing firm of the same name, for what he alleged to be discrimination in the exclusion of one of his songs from the 'Hit Parade' program (CBS) and the abrupt dropping of another Morris tune from first to fifth place. Morris, in a wire dictated by his attorney, declared that the exclusion of 'Pistol Packin' Mama' and the jockeying of 'Sunday, Monday and Always' was not only unfair and arbitrary but damaging to the sales potentialities of the two numbers.

In the case of 'Mama,' Morris pointed out that has been selling at the rate of 20,000 copies a week for the past three weeks and already has an accumulative sale of 175,000 copies. 'Mama,' stated Morris, has for the past several weeks rated among the top best sellers and has been collecting substantial network plugs.

As for 'Sunday, Monday and Always,' Morris argued that there was no sound or justifiable basis for the program's drastic switch in rating. Morris challenged the cigaret manufacturer to produce the data upon which the program's sponsor had based the transition of the tune from first to fifth place within the period of a week. 'Sunday' has to date sold 350,000 copies.

The wire further spoke of possible damage resulting from Lucky's 'misrepresentation of its program as a complete and accurate survey of the popularity of the first 10 popular songs in the country,' and that such damage 'results not alone in loss of sales but in prestige relationship with writers, motion picture studios, etc.'

Piccolo Pete (DeLuca) band has had its option picked up again at Trelon, Pittsburgh, for ninth straight month.

New Classification System Embroils Coast ASCAP; Try Plan Provisionally

Hollywood, Sept. 21.

The semi-annual meeting of the Coast members of ASCAP last Thursday (17) developed into a bitter fight over the forthcoming introduction by the Society of its new system of classification for writers. Several pop writers took the floor to excoriate the point system incorporated into the new plan, which becomes effective Jan. 1, 1944, with one of them, Irving Bibo, serving notice that he proposed to sue in the courts for an injunction if any move was made to put the system into effect.

On direct questioning by L. Wolfe Gilbert, writer-ASCAP director, on the disputed phases of the new plan, prexy Deems Taylor declared that if the plan is found to be unworkable and works a hardship on any individual or group of writers it will not be put into operation. Those opposed to the plan were satisfied that Taylor had put himself and the Society on record.

Assure Some Adjustments

Chief objection to the new setup is that payments will be made on the basis of network performances of the writers' works. Many of the writers wanted to know why the playing of a number on a single station shouldn't be credited to the writer inasmuch as the Society collects fees from its licensee stations. Plea for old timers and standard writers brought promise of some adjustment of their grievances.

Fred Ahlert, who created the new point system, said after the meeting that the new system is not intended to be discriminatory against any group, 'be they old timers, standard writers, production or popular writers.' He went on to say that 'the point system has been devised to create a more equitable distribution of monies of the Society and the theory behind it is a matter of mathematics in this respect; it would take the 12 men who sit as a classification committee all their time to fine-comb the records of 1,570-odd members every quarter. Purpose of the new system is partially to take that tremendous burden away from the 12 classifiers.

'Our problems is to extend the survey to a point where the cost of surveying will not materially dilute the Society's income. Application of the six-month survey to the new system has been held up by report on the weighing of standard works which are turned in toward the end of August.

Buck Rides Again

Turnout of 225 writer and publisher members sensed another bombshell when acclaim from the floor went up for Gene Buck, for 19 years president of the Society. Almost immediately after he got to his feet he launched into a tirade against Herman Starr, one of the publisher stalwarts of the Society. He said he had bided his time since last March when Starr, at the membership meeting here, 'impugned his character.' He accused Starr of starting the radio fight that dropped ASCAP's annual income from $7,500,000 to $4,000,000 and said it was Starr who 'cooked up the formula for a $9,000,000 pot.'

Compares Board Members

Buck pulled no punches in his excoriation of Starr and added, 'I've been on Broadway for 37 years and I can dish it out as well as take it.' Buck inferred that he had been singled out to take the rap and quoted Jerome Kern, who once characterized the ASCAP board as '24 directors in search of a patsy.' Buck paid high tribute to Nathan Burkan as 'the smartest copyright lawyer that ever lived,' and Buddy Morris as 'one of the finest directors ASCAP ever had.'

Buck said he was opposed to mechanization of the Society but withheld comment on the point system until 'we see what it does.' He said that if it hurts anyone it shouldn't be put into effect.

Rest of the meeting ran pretty much to form. Ahlert delivered the report of the executive and relief committees; John G. Paine, general manager, spoke about the management end, and Taylor read the president's and treasurer's reports. Following the meeting, which broke up after 7 p.m., the members adjourned to the dining room for repast and entertainment. Richard Powers, western division supervisor for ASCAP, handled the arrangements and the double-decker session was run off without a hitch.

Fresh Air Again

Music publishers and song contacts, now that the Petrillo situation is on the verge of all-around adjustment, feel like they've gotten the proverbial pardon from the governor.

'It's been like doing 13 months in the clink,' one music executive states, 'and it feels fine to get around freely again.'

Buck Coleman's Fawdown

Hollywood, Sept. 21.

Emil Coleman hopped on a steed at Riviera Country Club Sunday (19) but didn't stay long. At the hospital 40 stitches were taken in his face to close a wound.

He was back on the Mocambo podium the following night.

Perry Botkin, Bernie Schwartz and Jon Bushallow sold their song, 'Riding Herd on a Cloud,' to Columbia for 'Cowboy Canteen.'

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Coincide Pix With Name Acts

Plans are now being discussed by major distribution execs and Broadway de luxe theatre operators looking towards establishment, in advance, of fixed time limits for picture bookings so as to ease the talent buying problem for the theatres as well as to speed distribution.

Understood that some theatre operators have pointed out to affiliated producer-distribs that bidding for talent, already complicated, becomes more difficult when the definite period for the run of a picture is not known in advance.

Theatre operators declare that the talent bottleneck would be eased considerably if commitments could be made in advance for specific dates.

Reported that steps are being taken to estimate runs more closely in advance, thus giving operators more leeway in booking talent.

Romberg Concert Troupe Clicks At N.Y. Carnegie Hall

By ABEL GREEN

When Harry D. Squires of the William Morris agency first got excited about a Sigmund Romberg concert tour it was a bit of a departure for the Morris office, although the initial season's $350,000 gross for the 54 musicians-entertainers on 135 dates is the best answer. Saturday night (18), as a benefit for the Victory Lodge of B'nai Brith, at Carnegie Hall, N. Y., Romberg batoned his company to a rousing success. It marks the first lap of a second tour of 112 concerts which wind up Dec. 31 in Rochester, N. Y., and is expected to hit the same gross despite the fewer dates, because of the better terms. These run $2,000 to $4,000 a night.

'An Evening With Sigmund Romberg and His Concert Orchestra,' as the tour is billed, is not a 100% all-Romberg recital, as might be suspected. The piece de resistance is his own medley, of course—and what a medley!—but he overtures with Nicolai's 'Merry Wives of Windsor' for example and includes Ziehrer's valse, 'Vienna Beauties' and Sousa's 'U. S. Field Artillery March' as his first group.

He runs the gamut of Lehar, Lecuona, Kern, Flotow, Sarasate, Massenet, Victor Herbert, along with the rich catalog of his 'New Moon,' 'Desert Song,' 'Maytime' and 'Student Prince' excerpts. He did two first performances, 'Faithfully Yours' and 'Take Everything (But Leave Me You'), the latter more or less a pop song, soloed by Martha Errolle. The first, an instrumental, is also suitable for pop lyrics.

Soloists are Eric Mattson in somewhat uncertain tenor on this occasion; Esther Borja with her Cuban compositions, easily the best vocalist in the troupe, and a personality looker besides; Mark Becker, one of those 'glamazon' types, doing good violin solos; and Miss Errolle, also not lacking for pulchritude.

Everything about the concert is showmanly and in that respect a salute to astute management and the composer-conductor's own innate showmanship. His string and reed ensemble, for instance, is grouped obliquely on the stage, with his podium to the right of the rostrum. Thus, the men all are half-facing him and half-facing the audience. Romberg punctuates his stuff with little furbelows and 'thank you' pieces, plus a musical quizzical expression when it comes to 'The Most Popular March in the World.' Few guess it'll be Mendelssohn's Wedding March. Even the casting of Frank Cork, associate conductor, while Romberg is at the Steinway, was a bright idea. Cork looks enough like Romberg, when he comes on, to make the audience laugh.

Radio announcer Ben Grauer at intermission paced a bond drive which sold over $500,000 that night. Some $7,500 went to the auspices (the lodge), with Romberg donating his services.

Beatrice Kay's Repeat At Golden Gate, S. F.

San Francisco, Sept. 21.

Unusual booking being made by Golden Gate theatre here in bringing Beatrice Kay, comedienne, back into the house after playing there only one month ago. Singer, who is to headline the Sept. 30 show, played house the last week in August.

Gate's usual policy is to space acts so that they usually do a reappearance at least six months after initial turn.

Park Central, N.Y., Stager Not Representative to Sign Contract, Sez AGVA in Nix

Bill Robbins, manager and floor show producer for the Cocoanut Grove, Park Central hotel, N. Y., okayed a minimum basic agreement with the American Guild of Variety Artists on Monday (20) but AGVA rejected it. As a result negotiations have been stalemated, AGVA insisting that the hotel itself assume responsibility for the terms of the contract and not the show's producer.

Deadlock in the two-year holdout, during which the nitery had been placed on AGVA's unfair list, looked as though it would be broken when the hotel and AGVA reps last week agreed to negotiate, but at the final huddles, Robbins, it's reported, insisted that he alone had the right to signature the agreement. AGVA maintains that if Robbins left the nitery the vaude union would be left holding the bag.

Terms of the contract were not under dispute, with AGVA minimums of $75 for principals and $45 for chorus agreed upon.

MCA SETS TALENT IN H'WOOD FOR 'FOLIES'

Clifford C. Fischer, who left for the Coast over the weekend, will rehearse his new 'Folies Bergeres' show, slated to open Nov. 18 at Winterland Auditorium, Frisco, in Hollywood where Music Corp. is assembling the talent. J. C. Stein, MCA prexy, is financially interested both in the Frisco Aud and in Fischer's general venture. The idea is to tour 'FB' in the country's stadia and arenas akin to the sundry ice shows.

The Christianis, Willie West & McGinty, Monroe & Grant, Tootsie & Ardelty, Barto & Mann and the Shyrettos are among the acts set. There will be 100 girls. Show will play 8-10 times a week, and unlike the Folies Bergeres cabaret-theatre in New York, wherein Fischer and Arthur Lesser were partnered, until the latter took it over 100%, this will have no cabaret features. Fischer also plans another 'Priorities' vaude-show later in the winter.

New 'Vanities' Unit Set for Wide Tour

Hollywood, Sept. 21.

Earl Carroll is sending a new unit of his 'Vanities' on the road, opening in Santa Barbara and covering the Pacific Coast towns before heading for the midwest and east.

Talent line-up includes Seiler and Seabold, Costello Sisters, George Luna, Ruloff, Morgan and Lunard, Barney Grant, White Sisters, June Carr, Barbara LaRene and Ron Ormond.

Hildegarde Postpones

Hildegarde's opening at the Persian Room of the Hotel Plaza, N. Y., has been delayed from Thursday (23) to following Tuesday (27). Chanteuse has had a bad throat since her Statler, Washington, engagement, which almost disrupted that booking.

Rolly Rolls holds over until Tuesday, but Bob Grant and Mark Monte's bands come in Thursday, per schedule.

N. Y. CAFE REPLACEMENT

Count Le Roy, novelty roller-skating dancer, added to N. Y. Cafe Zanzibar revue, replacing Earle and Frances, who leave because of prior commitments.

Remainder of the show—Avis Andrews, Maurice Rocco, Ella Fitzgerald, Berry Brothers, Moke and Poke and Don Redman's orchestra—remain the same.

Powerful Pipes

Instead of the usual switch on names in order to present an appealing show biz moniker, new singer has been given a rather odd cognomen.

In spite of gal's attractiveness she's being called Husky McCluskey.

Minn. Edict Bans Cops as Bouncers

Minneapolis, Sept. 21.

Night spots here were in a turmoil when Police Chief Joe Jonas last weekend ordered all police department members to quit outside jobs immediately.

Jobs as floor managers (bouncers) have been sources of extra income to regular members of the force. The rule of the department and civil service commission, however, was invoked because of pressure from the city council which has gone on record against such practice in consequence of complaints from citizens who contend that policemen should not jeopardize their positions or obligate themselves by working in liquor spots.

In an effort to fill the vacancies, the nitery operators have been seeking out retired policemen and friends.

Fred Finklehoffe Sees Camp Shows Inspiring Post-War Vaude Upbeat

Springfield, Mass., Sept. 21.

With the assertion, 'people prefer round actors to flat ones,' Fred Finklehoffe predicts that the 'in person' shows the service men are getting in this country and overseas will have a big influence on the course of post-war entertainment.

Visiting his home town Wednesday (15) for the showing of his 'Big Time' vaude show with which Springfield opened its legit season, Finklehoffe pointed out in an interview that soldiers from communities which had never had vaudeville were likely to insist on more variety 'after this mess is over.'

Chief difficulty, however, will be the lack of performers trained in the variety tradition, he said. Microphone huggers won't get to first base in whatever form vaudeville is reincarnated, he said, for the freedom requisite for vaudeville demands that performers 'get off the dime.' As an example, he cited Ed Wynn's meanderings in his 'Big Time.'

Finklehoffe is planning with Paul Small for a fourth two-a-dayer, 'Fun Time,' slated for a Coast premiere.

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 21.

Your correspondent took the count of eight with pleurisy but doing okay now.

Len Grotte is back at the Will Rogers for additional bed routine. Len was managing Loew's Prospect, Flushing, L. I., prior to breakdown.

Harry Feldman, young Giant twirler, has joined the colony for rest routine.

Mrs. James Heagney, sec'y to Dr. George Wilson at Will Rogers, elated over the citation given her son for bombing raids on Japs in Burma and China.

Johnny Jones, who did a roller skating act in vaudeville here for checkup, was okayed and went back to defense job in New Haven.

Dr. William Stern, one of the staff medicos of the Rogers is laid up with grippe.

Helen Olson, youngest patient at the Rogers is responding to treatment nicely. Up and around spreading good cheer among the less fortunate.

Margo Meredith, chairman of the colony's Bond drive reports that the patients went over the top 100%.

Among the infirmary department patients who have graduated to downstairs quarters are Richard (WOR) Puff, Harold (Warner Bros.) Webster, Howard Levy and Rufus (Loew's) Weathers.

Send birthday greetings to Dick Puff, Eddie Vogt, Helen Inglee, Happy Benway, John Eaton, Charlie Barrett, Helen O'Reilly and Rev. Father Blais.

Jerrie Derene cheered up lots by surprise visit of her sister-in-law, Margaret DeLuca last week.

Write to those who are ill.

Dick Rogers orch pencilled into Stanley theatre, Pittsburgh, week beginning Friday (24) with Merry Macs, pushing back Clyde Lucas date with the Ink Spots a week.

Wirtz Ends Nearly 2-Year Holdout, Signs AGVA Contract for Ice Shows

After a nearly two-year holdout during which he refused to recognize the American Guild of Variety Artists as a bargaining agent and demanded Equity jurisdiction for his ice shows, Arthur Wirtz, co-producer with Sonja Henie of 'Stars On Ice,' at the Center, N. Y., finally came to terms last week with the vaude and nitery union. He pacted a minimum basic agreement with Matt Shelvey, AGVA's national administrator.

Kenneth Thomson, of the Screen Actors Guild, who paved the way for the pact in a series of huddles with Wirtz on the Coast several weeks ago, in which Dewey Barto, AGVA's 'good will emissary' also participated, met again with the producer in Chicago last Thursday (16). At that time Wirtz agreed to meet the following day with Shelvey and Thomson 'at an undisclosed place' in an effort to effect a settlement. Shelvey flew to the pre-arranged spot on Friday and after a 10-hour conference which extended far into the night the Wirtz-AGVA contract was pacted. Wirtz reportedly agreed that under the Shelvey administration, he felt he would get a 'fair deal' from AGVA.

Initial pact provides for top scales for performers in the forthcoming Sonja Henie touring show, 'Hollywood Ice Revue,' which goes into rehearsal in the next two weeks. Contract calls for $55 minimums for the line and $100 minimum basic scale for principals. In addition, Wirtz will pay both principals and chorus $35 a week during rehearsal period. Contract further guarantees all performers a full season's work, with full salaries regardless of the number of working days, performances or layoffs. 'Hollywood Ice Revue' tour this season will probably be limited to Chicago, Detroit and Indianapolis, playing Wirtz-owned spots exclusively. Whether or not it will go into Madison Square Garden, N. Y., is still problematical.

It's further agreed by Wirtz that only AGVA members in good standing will be used in his ice shows. In return, AGVA has agreed to comply to demands by Wirtz that in all future disputes Shelvey alone shall represent the union, although there's a further provision that in the event of a deadlock, both Thomson and Barto be called in to arbitrate.

Contract terms covering 'Stars On Ice' were held in abeyance pending decision later this week by Wirtz as to whether the ice show at the Center will continue beyond this month. Because the show's top talent is being transferred to the new Henie ice revue, Wirtz at first expressed fear he would be compelled to fold 'Stars' unless he could find replacements. The producer said in N. Y. Monday (20), however, that 'Stars' would probably stay open because the talent might become available after all. (Further details in adjoining column).

Ed Sayag, Ex-Paris Agent, Reported Safe in Lisbon

Edmond Sayag, w.k. in international show biz as an agent in Paris, before the Nazi occupation, is reported safe in Lisbon; also his brother Max, who was not in the varieties. Sayag in former years used to commute between London, Paris and New York on international bookings. He's of Egyptian extraction.

Until the fall of France Ed Sayag made a fortune in Lyons, in silks for military parachutes, etc., but later had to flee for his life. He's a non-'Aryan.'

Wirtz Won't Fold 'Stars' After All

Confronted with a talent shortage, Arthur Wirtz, co-producer with Sonja Henie of 'Stars on Ice,' at the Center, N. Y., expressed fears in Chicago last week that he would have to fold the ice show in a couple of weeks, despite the fact it's been a consistent money-maker. However, Wirtz came on to New York and stated Monday (20) that the show would in all probability continue since he's been successful in his quest for additional performers.

Situation was brought about by the forthcoming 'Hollywood Ice Revue,' which goes into rehearsal in about two weeks in Chicago and which will star Miss Henie. Although they've found it necessary to raid the 'Stars' revue of its headliners for the touring ice show, both Wirtz and Miss Henie are anxious to keep the N. Y. show running because of the hefty grosses it's been garnering. Question of suitable replacements, however, was the only stumbling block. 'Hollywood Ice Revue' will probably confine its tour to Chicago, Detroit and Indianapolis, playing Wirtz-owned spots, with a Madison Square Garden engagement in N. Y. still undecided.

Wirtz says he's straightened out the situation with the 'Stars' chorus, which recently demanded a $10 pay hike but subsequently rescinded the request when Wirtz put up a closing notice.

St. Loo Spot's Till Tapped to Accomp Of 'You'll Never Know'

St. Louis, Sept. 21.

The fortissimo strains of 'You'll Never Know' on a juke box in a downtown night spot last week enabled three of the light-fingered gentry to cop $62 from the damper and make a clean getaway. Sylvia Kost, daughter of the owner, said the trio ordered sandwiches and while the food was being prepared one dropped a jitney in the box and set the dial for 'You'll Never Know.'

The volume of the music drowned out the tinkle of the register and the theft was not discovered until the men had departed.

Brisson Offered 20 Wks. By Versailles, N. Y.

When Carl Brisson shifts to the Copley-Plaza, Boston, in a month or later, Dwight Fiske comes into the Versailles, N. Y., nitery. The Versailles meantime has offered Brisson a 20-week deal for next year to be split up into two takes, much as Hildegarde's 26-out-of-52 weeks at the Hotel Plaza's Persian Room, N. Y., which she plays off 15 weeks in the fall and 11 in the spring.

Music Corp. of America, which has just taken Brisson under its direction, plans booking him into the same route Hildegarde plays, as the male counterpart to her following. After the Copley, Boston, he'll probably go to the Statler, Washington, the Plaza, N. Y., Palmer House, Chi, etc.

Babe Rhodes band returned to WCAE, Pittsburgh, as staff outfit last Wednesday (15) after playing two-month engagement at Rice hotel in Houston, Texas.

Gene's, Frisco's Newest Nitery, Makes Play For 5 A.M.-to-Dawn Trade

San Francisco, Sept. 21.

Gene's, Frisco's new nitery-eatery, was previewed to purveyors and press Wednesday (15). The new setup, located in the nitery sector, International Settlement, is unique in that it caters to stage and radio entertainers and to nitery owners who find themselves with few places to go in the wee hours. Spot gets its biggest play from five 'til dawn.

The walls are muralled by artist John Oshanna, who has caricatured the owners of all local danceries, drinkeries and eateries. A bulletin board, with changeable letters, has been set up at the far end and directly in view of all who enter, listing every night club in Frisco and prominently displaying their current attractions.

Also muralled on the back wall are the caricatures of the local scribes who handle the entertainment columns. Under each is a mail box in which anyone having anything of interest may drop a memo.

Greenhut With MCA

John Greenhut, radio agent, has joined Music Corp. of America, handling cafes.

He takes place of Army-bound Joe Sully.

Night Club Reviews

TROIKA, D. C.

Washington, Sept. 17.
Joe E. Lewis, Clarissa, Don Lamont, Meyer Davis Orchestra (6); minimum $2-$3.

Joe E. Lewis is just back from the Army camps in New Guinea and, unless New York's night-life foxholes have turned tame of late, they are going to get—and like—one of the sassiest routines of a long time, when he moves over there soon.

Lewis tried it out on what he calls 'the kids' in New Guinea, and they liked it. He's trying it out on a cross-section of the world in Washington's Troika, and they like it. Which ought to be good enough for New York. Added to the familiar parodies are four new ones topped off by a man-in-the-moon number which will never get a passing grade in Sunday school.

This is Lewis' first D. C. appearance, and he was completely unknown to the locals. However, Helen Hamilton, boss of the bistro, clubbed the town with big display ads, to bring 'em out in the initial phase—and word-of-mouth advertising has been packing the place ever since. When caught late Friday, it looked like the 50-yard line at the Army-Notre Dame game.

Lewis, in fine fettle, fed then his analysis of 'As Time Goes By,' and personal versions of 'The Lady Is a Tramp,' 'Thanks for the Memories,' 'Sears-Roebuck Catalog,' and others. His patter was solid with the crowd, also his banter with the ringsiders. Show got so cooperative at various times that he had to protest, 'Everybody must be in my act,' and 'Hey, this is a single.'

His show opens the 12th season at the Troika. Act is preceded by Clarissa, Mex. dancer who looks like a magazine cover girl, and offers three spritely numbers. She wears a gala peasant costume with an Indian blanket for a skirt.

Don Lamont, who emcees, scores with a baritone rendition of 'You'll Never Know,' and a medley of service songs which go big at an establishment well-frequented by Army and Navy officers. *Lowe.*

Club Olmstead, Wash.

Washington, Sept. 15.
Nancy Noland, Aileen Cook, Hal Fondwell; minimum $2 weekdays, $3 Saturdays.

Newest spot in Washington's expanding night life opened here recently in what promises to be an interesting experiment with a good chance for success. For years Olmstead's has been one of the better midtown eateries, with soft music piped in via Muzak providing the only accompaniment to the soup and T-bones.

New plan provides for shutting the restaurant promptly at 9:30 p.m. and cutting off part of the room. Neat job of lampshades, sliding wall drapes and bamboo screens makes the setting for the supper club, which intends to shoot for the carriage trade as the $2-$3 minimum, with no dancing or orchestra, indicates.

Place is dimly lighted, liquor and sandwiches are good, and the show, corralled from New York's Monkey Bar, features the intimate and risque song. Got off to a good start opening night with turnaways.

Nancy Noland has top billing, but Aileen Cook, with her smooth, sophisticated presentation, steals the show. Audience was thoroughly pleased, the talent getting into the spirit of the place and working smoothly both from the platform and on the floor among the customers.

Best Nancy Noland numbers are the 'Hut-Sut Song' and 'How Did It Get So Late So Early.' She puts lots of personality in the delivery.

Aileen Cook scores with a song story of a gal who went to Florida with a general, and another 'I'm in Love with the Fuller Brush Man.' Added and unbilled is Virginia Schools, soft-voiced singer who ran into trouble because of an opening night headache with a mike which acted up. Miss Cook's accompanist, Hal Fondwell, fills in very agreeably with an easy, rambling piano technique between shows.

Terrace Room, Pitt.

(WILLIAM PENN HOTEL)

Pittsburgh, Sept. 15.
Maurice Spitalny Orch (10), Galante & Leonardo, Rajah Raboid, Elaine Beverly, Eddie Metcalfe; $1.50-$2 per couple cover.

Town's class room has reopened for fall and winter after six-week summer shutdown and with same band, Maurice Spitalny's, that was there when the spot folded during the hot spell. Re-booking for Spitalny was result of his smart cover biz previously and he's in for three months instead of the usual one month with options.

Terrace Room has cut down, however, from three to two acts but that's not so much an economy move as it is an inability to get just the right turns for this type of place. Turns are okay, quality-plus, and fit nicely into Terrace Room pattern. Galante & Leonardo, playing a return engagement, are a classy, good-looking pair of ballroomers, specializing chiefly on the acrodagio stuff to Latin-American rhythms. Turn in a showy and flashy 10 minutes and while the dancing per se is nothing extra special, their tricks are the tops and send them over big. Rajah Raboid is likewise in the right surroundings with his novelty. With a bandage over his eyes, he pretends to feel the writing of questions sent in by the customers, and his answers are neatly punctuated with a smart line of gab that has a swell effect on the ringsiders.

Spitalny fills the floor portion of the entertainment with his two singers, Elaine Beverly and Eddie Metcalfe. Former is a cute half-pint who sells well and has some first-rate arrangements and later teams up with Metcalfe for a couple of personalized duets. Spitalny himself handles the announcements, and his orch, with an entirely different personnel than he had last time, delivers the goods. Maestro is both crack musician and okay showman, and his semi-classics, dotted with his violin solos, are mixed neatly with knowing dansapation.

Terrace Room getting big play despite the stiffest cover in town. Incidentally, the sit-down charge is eliminated for men in uniform, a nice gesture that's being talked about. *Cohen.*

Village Barn, Hartford

Hartford, Sept. 15.
Betty Scoville, Capello & Maria, Jack Woodford, Eddie Smith, Bill Kirk, Lee Shippers, Dell Phillips, Bob Halprin Orch; min. $1.50, Sat. $2.50.

The dearth of entertaining night spots here ended with gala opening of Village Barn of Hotel Garde, recently, with every table occupied.

The place, decorations and entertainers clicked, with square dances and country games winning many participants. Betty Scoville, song stylist, has a good voice and works nicely, and Jack Woodford's Lone Star Buckaroos are solid singers. Dell Phillips calls the dances and games which include musical chairs, potato games, hobby horse handicap and the like.

Bob Halprin's music is smartly soft in contrast to the hi-jinks. Better spotlighting and improved sound system would be a great help. *Gean.*

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, Sept. 18.
Will Osborne's Orch (13), Betty Jane Smith, Stephanie Dale, 3 Swifts, Marylin Duke, Pastine Dancers.

The town's swankiest nocturnal rendezvous has a nice show that adds up to 60 minutes of enjoyable entertainment that combines, comedy, melody, dancing and novelty. Acts and band came in for plenty of kudos opening night when caught.

Osborne and crew, playing first engagement here in seven years, deliver a variety of smooth tunes mixing the hot with the sweet to the satisfaction of customers. Outfit contributes program of music that is distinctly danceable and leader's singing gets nice reception.

Band opens with condensed version of Gershwin's 'Rhapsody in Blue' which nets plenty of palm pounding. Follows with bits of Tschaikowsky and other longhaired tunes done in the sweet type of popular music, that also score. Many of Osborne's musicians get a chance to share the spotlight during band's part of show.

In addition to making a distinct musical contribution of its own, band gives nice support to floor acts. Only criticism was that brass was a bit on the loud side but most bands have this trouble until they get accustomed to the room.

Betty Jane Smith, nimble tapster, starts the acts on their way. Routines show plenty of originality and called back for several encores.

Stephanie Dale, blonde looker with nice pipes, chirps several pop tunes and a novelty, 'When the Nylons Bloom Again,' which gets nice response.

The Three Swifts provide comedy relief in a juggling act that wows 'em. Tossing from three to nine clubs with machinelike precision, sometimes too close for the comfort of the ringsiders, trio make turn anything but dull. Patter almost as good as the juggling. One of the best acts billed here in some time.

The Pastine Dancers, a man and two girls, look well and sell smartly. Give smooth ballroomology touch with some neat lifts and twirls for a good hand. Male member works with one girl and then other, and then with both. Act has nice costuming and routines different from usual run.

Marylin Duke, vocalist with Osborne's outfit, has voice and style suited to blend with the sweeter style of Osborne's music. Osborne handles m.c. chore in businesslike manner.

Capacity biz when caught. *Linz.*

N. Y. Nitery Followup

Eddie Davis, after all these years, remains head and shoulders above any of his contemporary boss-saloon-keepers, of which there aren't many. In short, Davis, who could be booked solid at $2,500 to $4,000 a week now, as in the past, and let somebody else worry about the overhead, has found that working for himself in his own bistro makes for the best future. The answer is that Leon & Eddie's is now not only a 52d St. tradition, but somewhat in the nature of an American institution, so far as hinterlanders visiting Gotham is concerned. They key to it all is to be found any evening when Davis is in high with his chirping, mixing up the naughty wordage and the sly gags with some solid balladeering. The sum and substance is that he sends the customers out well satisfied with their $3.50 minimum's worth, and the $20,000 average weekly grosses at L&E's best attest to the b.o. response. The trick with Davis is his down-to-earth knowledge of average Joe Customer's tastes.

Those 2:30 a.m. nitery frolics have their hazards. There are times when they're boff, as was the case with a Gertrude Niesen 'two o'clock torch song hour' at the Copacabana, N. Y., a couple of winters ago. And it's also quite all right for Carl Brisson, the new 'adult Sinatra' at the Versailles, N. Y., who does only two shows, anyway; i.e., not working dinners, but starting with the 12:30 show and again 2:30. He does a new repertoire of s.a. ballads at the late show which gets 'em. All of this is good because it keeps the customers coming late and eases the congestion. On the other hand, catching Danny Thomas, the new comic from Chicago, at La Martinique, N.Y., is a mistake, because he apparently blows off his best stuff earlier, and thus the final frolic becomes also-ran. That's a mistake doubly, because a hep show biz bunch had been hearing about Thomas and were considerably let down at that hour. This comes under the head of 'giving a completely different show every show,' and is natural, out of deference to those stayer-oners who merit consideration in view of their marathon squatting and spending. Thus it behooves the Thomases to make sure their material doesn't spread too thin.

The reopened Cotillion Room of the Hotel Pierre, N. Y., has a complete 'back by popular demand' bill in the suave Stanley Melba music (he also emcees); Rasha & Mirko, the Serbian guitarist-singers with the masculine s.a. for the femmes; and the engaging Barrys, with their different terps. They do waltzes to Brahms music and swing-stepping to 'Glowworm' in jive arrangement (probably as Paul Lincke never dreamed his now classic composition would ever be syncopated), and their finale, Brahms' 'Lullaby,' is a neat takeoff. The Serbian troubadours run the gamut from 'J'Attendrai' to the Russ 'Meadow Song,' plus an original work by Mirko, while strumming their guitars. *Abel.*

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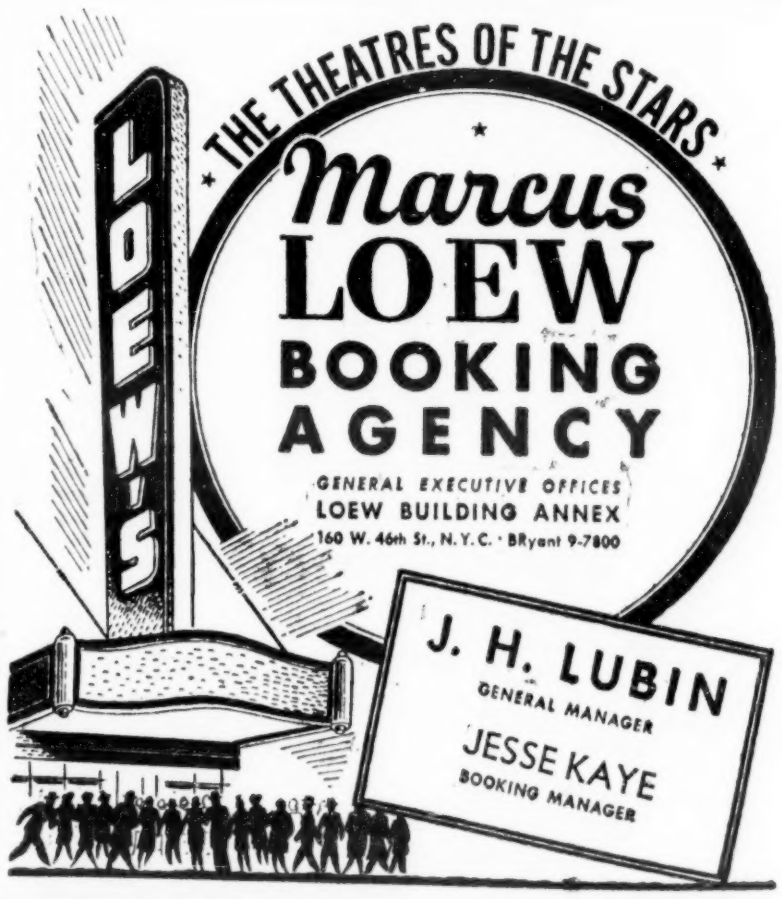

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Variety Bills

WEEK OF SEPTEMBER 24

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (23)
Morton Gould Orc
Allan Jones
Virginia O'Brien
Henny Youngman
State (23)
Jim Lunceford Orc
Radcliff & Jenkins
Tina Dixon
Miller Bros & Lois
WASHINGTON
Capitol (23)
Tony Pastor Orc
Johnny Woods
Claire Sis

Paramount

NEW YORK CITY
Paramount (22)
Vaughn Monroe Bd
Bob Evans
Dorothy Keller
MIAMI
Olympia (22)
Nelson's Novelettes
Patsy Garrett
Roy Smeck
Lenny Gale
Frank Small's Co
MINNEAPOLIS
Orpheum (22)
Connee Boswell
Joe Venuti Bd
Neal Stanley
The Claytons
OMAHA
Orpheum (22)
Bill Bardo
Nick Lucas

RKO

BOSTON
RKO (23)
Louis Armstrong Or
Joyner & Foster
Hattie Neel
Edwards Sis
Mills Bros
(16)
Guy Lombardo Orc
Beliet & Eng Bros
Lathrop & Lee
The Pelletiers
CLEVELAND
Palace (23)
Woody Herman Orc
Paul Winchell
Marion Daniels
(16)
Spike Jones Orc
Yvette
Nan Rae & Waterf'l
3 Little Sis
COLUMBUS
Palace (28-30)
Al Donohue Orc
Low Hite & Stanley
3 Little Sis
Phil Brito
(21-23)
Woody Herman Orc
Paul Winchell
8 Kings
ROCHESTER
Temple (24-26)
Blue Barron Orc
(17-19)
Louis Armstrong Or
Hattie Noel
Joyner & Roster
Edwards Sis
SAN FRANCISCO
Golden Gate (23)
Eleanor Powell U
(16)
Jimmy Dorsey Orc

Warner

NEW YORK CITY
Strand (24)
Abe Lyman Orc
Jerry Lester
Lane & Ward
(17)
Abe Lyman Orc
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (24)
Sammy Kaye Orc
Don Cummings
Sunny Rice
(17)
Dante Co
PITTSBURGH
Stanley (24)
Dick Rogers Orc
The Merry Macs
Hal Sherman
(17)
Blue Barron Orc
Glenn Miller Singers
Dick Buckley
Lyda Sue
UTICA
Stanley (28-30)
Jan Savitt Orc
WASHINGTON
Earle (24)
Roxyettes
Tim Herbert
Eunice Healy
(17)
Calgary Bros
Roxyettes
Max & Gang

Independent

NEW YORK CITY
Music Hall (23)
Molasses & January
Borrah Minevitch
Frank Brooks
Jack Spoons
Frank Condos
Roxy (22)
Carole Landis
Paul Draper
3 Sailors
Jerry Wald Orc
BRONX
Crotona (21-22)
Ralph Fielder & H
Walter Liberace
Bento Bros & R
Reed & Ryan
Cleo Florenz
LONG ISLAND
Bayside (25)
Edith Valle
(1 to fill)
Jamaica (20-22)
Elaine Seidler Gls
Ben Yost's Co
Bud Sweeney
Wilfred Dubois
(23-26)
Toni Lane
Ade Duval Co
Francisco & Delores
(2 to fill)
(23d only)
Whitey Fields
Georgette Daniels
(2 to fill)
Lynbrook (25)
Walter Liberace 22
Cleo Florenz
(3 to fill)
AKRON
Palace (24-27)
Ina Ray Hutton Or
Bonnie Baker
3 Kim Loo Sis
Hackensack Gossip
Barr & Estes
ATLANTIC CITY
Steel Pier (25-26)
Hickory Nuts
Green & Lang
3 Hearts
Deleon Sis
BALTIMORE
Hippodrome (23)
Arthur LeFleur Co
Simms & Bailey
Ladd-Lyon
Arthur Blake
B Wells & 4 Fays
Royal (23)
Count Basie Orc
Apus & Estrilita
Laura Watson
Sandy Lang Co
Shorty Davis
State (23-25)
Byrnes Sis
Bernice Foley
The Rutons
(26-29)
Barbara LaMarr
(3 to fill)
BOSTON
Majestic (24)
A B Marcus Rev
Sharkey
(2 to fill)
BRIDGEPORT
Lyric (24-26)
Ink Spots
Ralph Fielder & H
Georgie Kaye
Bobby Long
(1 to fill)
CAMDEN
Towers (24-26)
Gay Nineties Rev
FALL RIVER
Empire (21-23)
Jan Savitt Orc
Coley Worth & M
The Rials
Eleanor Tiernan
HARTFORD
State (24-26)
Dante
INDIANAPOLIS
Circle (23)
Ann Corio
Herb Miller Orc
Red Dust
Charlie Stewart
Frances Wills
Eddie Foy, Jr
NEWARK
Adams (23)
Gracie Barrie Orc
Happy Felton
Shirley Wayne
Rich'ds-Adair Dncrs
R Wyse & J Mann
Frank Paris
PHILADELPHIA
Carman (23)
Lloyd & Willis
Rex Weber
Fay's (23)
Andy Kirk Orc
Conway & Parks
Musical Madcaps
Pepper Welch
PROVIDENCE
Metropolitan (24-26)
Jan Savitt Orc
Glen Miller Singers
Coley Worth & M
SPRINGFIELD
Court Sq. (23-25)
Elaine Seidler & Gls
Harris & Hunter
(1 to fill)
WATERBURY
Poli's (22-23)
Tom Reynolds Orc
Bobby Long
Cliff Edwards
Dolly Dawn
Smith & Hart
WOONSOCKET
Newport (24-26)
Edith Fellows
Jackie Green
Pat Hill & Joan
Kidoodlers
Pritchard & Lord
WORCESTER
Plymouth (20-22)
Edith Fellows
Fred Roner
Jackie Green
Pritchard & Lord
Keaton & Armfield
The Kidoodlers
Capt Wm Heyer
YOUNGSTOWN
Palace (28-30)
Ina Ray Hutton Orc
Bonnie Baker
3 Kim Loo Sis
Hackensack Gossip
Barr & Estes

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Loretta Lane
Joan Marshall
Aquarium Rest.
M Powell Maniacs
James Barry
Harlem Highlanders
Ed Farley
Lowell Pontee
Armando's
Ann Francine
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Ella Logan
Perry Como
The D'Ivons
Barry Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Laura Wilson
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Peters Sisters
Bunty Pendleton
Noble & King
Wally Boag
Nora Sheridan
Stuart Ross
Leonard Ware Trio
Cafe Society (Midtown)
Mildred Bailey
John Sebastian
William Horne
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Gaby Gero
Marsha Fields
Julia Gerity
Singing Waiters
Keyboard Kuties
El Chico
Lita & G Cansino
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Cuarteto Lirico
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door

THE CHORDS
Sept. 17—Tower, Kansas City
Sept. 24—Oriental, Chicago
Oct. 1—Riverside, Milwaukee
Placed By EDDIE SMITH
Paramount Building, N. Y.

Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Geraldine De Lys
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Gary Goldman
Nicholas Knadarik
Anna Kozakevich
Nadia Vernile
Vladimir Lazarev
Natasha Ilatova
Elsa Brooks
Constance Love
Milton Cooper
C. Codolban Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Gaye Dixon
Lillian Fitzgerald
Althea
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Dorothy Denny
Barbara Barrie
Peggy O'Neill
Marsha Kent
Dorothy Bigbee
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Greenwich Village Inn
Fats Waller
Evelyn Brooks
Carles & Chila
Mildred Ray Gls
Ned Harvey Orc
Prado Rhumba Bd
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Juanita Juarez
Rolando
De Marlos
Wally Wanger Line
Hilda Salazar
Maya Orc
Carlos Varelas
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bill Ames
Rajah Raboit
The Harmonettes
Maya Morales
The Cranes
Joe Pafumy Bd
Anita Boyd Orc
Enoch Light Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ted Straeter Orc
Lory Jones
Folies Bergere
Chaz Chase
Joe Morrison
Murtah Sis
Florence Hin Lowe
Rosita Royce
Merceditas
Lester Horton Dncrs
Marty Gold Orc
E Madriguera Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikai
Hotel Lincoln (Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Johnny Long Orc
Gene Williams
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mal Hallett Orc
Cappella & Patricia
Sammy Birch
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Tino Valente
Pat Cameron
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Larry Keyes Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria Starlight Roof
Leo Reisman
H Williams 3
E Talbot Martin
Marina
Mischa Borr Orc
Hurricane
Hal McIntyre
Arnaut Bros
Masters & Rollins
Jimmy Ray
Jerry Bergen
Dave Dennis Orc
June Taylor Dcrs
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Jo Ann Collier
John Rockwood
Burke 2
Kay Marshall
Renee
Romero & Rosita
Danny Higgins
Jean Louise
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Bards
Clarence Profit 3
Chiquita Brazil
Nat Jaffe
Joe Stell
Marion Maye
Billy Daniels
La Conga
Nan Blakstone
Chucho Martinez
Gaetis & Velma
Harmat
Stewart & Lea
Servando Diaz Trio
Mario Orc
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Pierre Vesloff
Mattinibeens
Maxi Bergere Orc
Sorasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Hollywood Blondes
Adele Parrish
Gaudschmit Bros
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Jesse & James
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Miskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
De May & Moore
Lula & Mya
Kirk Wood
Rivera
Connie McKay
Phyllis Claire
Leon Palmer
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Jane Kean
Dean Martin
Valentinoff
'Three Sisters'
Charles Baum Orc
Herbert Curbello Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Waikiki Hula Maids
Jeanne Claire
Victor Quartet
Harold Green
Connie Howell
Ross MacLean
Al Sater
Phil D'Arcy
Al Haas Orc
Ruban Bleu
Maxine Sullivan
Fred Keating
Nadya Norskaya
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Russian Kretchma
Daria Birse
Lola Zalipskayo
Senya Karavaelff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Rita Molino
Manuel San Miquel
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socasses Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Brisson
Jerri McMahon
Rose Marie
Erikson & Watrick
Mitchell Brother
Sheila Bond
Frank Brooks
Weidman Dncrs
Six Vee-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Martha King
Don Richards
Zeb Carver
Tiny Clark
Eddie Ashman Orc
Village Vanguard
Leadbelly
R Ives-Bennett
Helen Howe
Don Frye
Ray Parker 3
Wivel
Bob Lee
Pecell & Mary Lea
Tommy Hayden
Yvonne & LaMarr
Gertrude Hild
Harry Horton Orc
Carlos Varelas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Count Le Roy
Avis Andrews
Don Redman Orc

Inside—Vaudeville

Misrepresentation in billing of Borrah Minevich's Harmonica Rascals on a theatre date in Springfield, Conn., recently, has been brought to the attention of the William Morris agency, which handles the act. Act which has been playing around for seasons, sans Minevitch, with latter as presenter only, was booked into the Springfield theatre on these terms.

Theatre, however, billed act as 'personal appearance of Borrah Minevitch and His Harmonica Rascals, direct from Hollywood.' When patrons bought tickets and found Minevitch was not with the act they were burned at the alleged misrepresentation.

Morris agency immediately got in touch with the E. M. Loew interests, operators of the house, and claimed if any sharp practices had been resorted to in the billing matter it was on their side and not with the agency. It reminded that contract called for the Rascals as presented by, and not with Minevitch.

Joe Laurie, Jr.'s, column last week in 'Variety,' on the yesteryear vaudeville greats, and others standard in the other branches of show business, did what Laurie expected—caused many to write in, 'Gee, I didn't know they were alive.' It also resulted in direct inquiries as to their professional plans for present-day employment in the varieties, shows, radio and pictures.

Some of the names had retired or were in other pursuits, but seemingly not forgotten by their show biz colleagues.

New Acts

CAROLE LANDIS
Songs
14 Mins.
Roxy, New York

Carole Landis, on strength of her film buildup at 20th-Fox and more recently her USO trip to North Africa, is currently a strong picture house attraction.

Under the Roxy management she's been deftly routined and, combined with her natural appeal as a picture name, proved a solid click at show caught.

She has wisely chosen a couple of tuneful numbers for her vocals, 'In the Blue of Evening' and 'Brazil.' Additionally, Miss Landis is set off to the best advantage here with an invisible male chorus added for 'Evening' and the Roxy mixed ensemble, attractively costumed in bright Latin-American style, on stage for 'Brazil.' Vocally pleasing though not socko, Miss Landis is sold for maximum results via staging, costuming, and specialized delivery.

For a climaxer the finale has been built around the headliner, who, as a 'sergeant,' puts the Roxyettes through military precision drill. Girls are attired in natty blue uniforms. (Miss Landis in white for contrast) and, against a North African scenic backdrop, provides a flash number that wows 'em. For another effective bit, Miss Landis brings four servicemen on stage for a jitterbug session and kisses the boys goodbye as a reward for cooperating. *Mori.*

NADYA NORSKAYA
Songs
10 Mins.
Ruban Bleu, N. Y.

Joining that stripping litterateur, Gypsy Rose Lee, as something about which the disciples of the G-string can write about, is a stripping diva, Nadya Norskaya, nee 'Countess Nadja' of the old Irving Place burlesque. Since it's gotten to be a case of I-don't-know-whether-to-buy-a-book-or-write-one (George Jessel sure started an epidemic), this is a switch. Nadya Norskaya has now coutourierred herself up in slinky black velvet and she 'suffairres' with her pash ballads all over the place.

For the first few minutes the customers don't suffer half as much as her lyrics; they're too busy appraising her wagon.

As befits all strippers—current, ex, and reformed—her chassis is OK for sight, and for a time it doesn't matter too much if she's OK for sound also. It so happens, however, that between 'Misirlou,' 'Caucasian Love Song' and other oddments she chirps an acceptable tonsil.

Result is that 'Countess Nadja'—pardon, Nadya Norskaya—has devoted her tutelage, post-Irving Place burleycue, to good purpose and she is an adornful addition to the bistro wheel. She peals a nice note now and fits into the intimate sophisticated boites like Hitler fits into Campbell's. *Abel.*

HARDING, MOSS and BILLIE JOYCE
Singing
10 Mins.
Hotel Dixie, New York

Mixed cocktail unit gives out with plenty of music. Trio is unusual—revolving piano and Hammond organ manned by Moss and Harding, respectively, while comely blonde Billie Joyce stands up front and gives out with the vocals in socko style.

Act is smooth, playing all types of music, but could ease up on gal's shaking her maracas so vigorously while not singing. Tends to drown everything else out.

Unit okay for hotel lounges and the like.

After quitting Fiesta Room, Hotel Roosevelt, Pittsburgh, on account of imminent Army induction, Hugh Tully, violinist and leader of unit, was turned down at last minute for physical reasons.

KATHERINE DUNHAM'S DANCERS IN N. Y. CLICK

Billing her program as a 'tropical revue,' and featuring dances ranging from primitive South Sea rituals to boogie-woogie, Katherine Dunham, Negro dancer and choreographer, together with her company of 30, opened a two-week stay at the Martin Beck, N. Y., Sunday night (19). On the Coast for the past three seasons, during which she toured with the same production and appeared in several films, including Paramount's 'Star Spangled Rhythm' and 20th-Fox's 'Stormy Weather,' the talented, eye-filling dancer heads a novel revue that translates the dance, through the medium of her large group of colored terpsters, into Broadway boxoffice.

Produced under the S. Hurok aegis on a lavish scale, the Martin Beck stage has been transformed into a riot of color by original, spectacular costuming and settings. Any one of at least a half dozen numbers, particularly those of the 'hot school,' seemingly would enhance a Broadway musical production. For, aside from their artistic values, such sequences as Miss Dunham's 'Woman With a Cigar,' a descriptive comic episode and easily the outstanding production number in color and lavishness, are keyed to popular appeal. The same applies to the five interpretations of the 'Rhumba Suite,' the series of 'Plantation Dances' with their 'Darktown Strutters' Ball' and 'Memphis Blues' routines, and the final 'Le Jazz Hot' groupings comprised of variations on boogie woogie themes and a shimmy titled 'Barrel House.' Latter number is danced by Miss Dunham and Roger Ohardieno to rhythm of gum-chewing. It was a showstopper.

Sharing honors with Miss Dunham are, in addition to Ohardieno, Tommy Gomez, Laverne French, Lucille Ellis, Laviinia Williams and Syvilla Fort. In addition to 16-piece rhythm orchestra, there are West Indian drummers, boogie-woogie pianists, a singing chorus and Leonard Ware Trio, doubling from the Blue Angel, N. Y., nitery. *Rose.*

'Moderne-Tasia' Icer To Open Tour in Cleve.

Minneapolis, Sept. 21.

The Dorothy Lewis ice show,' Moderne-Tasia,' which just concluded a 13-week engagement here at Hotel Nicollet, Minnesota Terrace, starts a tour of Statler hotels in Cleveland on Oct. 6.

Show is pencilled in for six weeks at the Cleveland spot. Meanwhile, Miss Lewis and her troupe are laying off here.

2d Mills Brother Goes In

Herbert Mills, of the Mills Bros.' quartet, reported for induction yesterday (Tuesday) in Chicago. Two weeks ago another of the group, Harry Mills, was inducted and is to report to Fort Custer, Mich., today (Wednesday). Replacements for neither brother have yet been made.

Quartet is to open at the RKO Boston theatre, Boston, Friday (24). Theatre has been advised of the situation and is prepared to cancel if necessary.

GREENBERG'S JOB SWITCH

Irving Greenberg, assistant to Harry Kalcheim, head of the vaude department at the William Morris agency, is leaving the agency to join Al Grossman as assistant.

It's expected he'll take over the N. Y. office when Grossman goes to the Coast, where he's thinking of opening a branch.

B'way Biz Continues Big; 'New Life' Shows Promise Despite Crix; 'Lights' Quick Fold; 'Widow' Smash $31,000

Business was generally strong last week, some grosses exceeding the takings during Labor Day week. Variations in figures principally because attractions which played extra matinees reverted to usual eight performance schedule. Midweek matinees not so strong, probably because of school openings.

Two arrivals last week, one being 'Bright Lights,' which went off pronto. 'A New Life' drew a questionable press, but business somewhat promising. One new show this week and two next week. 'Murder Without Crime' stopped.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (1st week) (M-1,347; $4.40). First week fairly promising despite disappointing notices; around $10,000; includes two paid previews; sold out Saturday night.

'Angel Street,' Golden (93d week) (D-789; $3.30). Quoted bettering $7,500, which was healthy jump; unless ousted by booking pressure, expects to remain until holidays.

'Arsenic and Old Lace,' Fulton (141st week) (CD-948; $3.30). Again around $9,000, which is quite okay for long stayer, which switches to Hudson next week; 'Another Love Story' due here next month.

'Blithe Spirit,' Morosco (85th week) (repeat date) (C-955; $3.30). Second week of four-week repeat date as good as first, with the gross quoted closed to $11,000; another week to go, then the road.

'Bright Lights,' Forrest. Panned and yanked Saturday (20) after three nights; costly for intimate revue.

'Early to Bed,' Broadhurst (14th week) (M-1,160; $4.40). Riding along to better business than estimated, with good chance of playing through season; quoted better than $27,000 last week; virtual capacity.

'Harriet,' Miller (D-940; $3.85). Laying off again; this time because star's (Helen Hayes) minor operation; dated to resume Oct. 24; played 22 weeks and should extend well into winter.

'Janie,' Playhouse (53d week) (C-865; $3.30). Doing well enough to keep going into winter, but road dates tentatively made; rated around $9,500.

'Kiss and Tell,' Biltmore (26th week) (C-920; $3.30). Not far from $17,000, which is about all it can get; laugh show cleaning up here and on road.

'Land of Fame,' Belasco (1st week) (D-1,000; $3.30). Presented by Albert Bein and Frederick Fox; written by Albert and Mary Bein; opened Tuesday.

'Life With Father,' Empire (199th week) (CD-1,082; $3.30). Not as good as Labor Day week, which was true of most others, but still in the money division; $12,500 quoted.

'Murder Without Crime,' Cort. Closed Saturday (20) after playing around four and one-half weeks.

'My Dear Public,' 46th Street (2d week) (M-1,347; $4.40). Will have to materially improve to continue; first full week approximated $13,000; under 50% of capacity.

'Oklahoma,' St. James (25th week) (M-1,493; $4.40). So many requests for tickets from would-be patrons this smash is called a headache by some brokers; $30,600; standees all times.

'Rosalinda,' Imperial (47th week) (O-1,453; $3.30). Has been faring excellently, with last week estimated over $23,000; 'One Touch of Venus' now slated for this spot because 'Mexican Hayride' not due until winter; 'Rosalinda' mentioned to move to 46th Street.

'Skin of Our Teeth,' Plymouth (CD-1,075; $3.85). Final and 45th week; one of last season's standouts has been bettering $11,000; 'The Naked Genius' booked to follow, but debut set back.

'Something for the Boys,' Alvin (36th week) (M-1,337; $4.40). Still commands excellent trade, and engagement indefinite; rated around $29,000.

'Star and Garter,' Music Box (65th week) (R-1,000; $4.40). Holdover aimed into the winter period, and may stay longer; rated around $17,500.

'Stars on Ice,' Center (59th week) (repeat date) (R-3,000; $1.65). Last week's approximate gross given at $27,000, which is wide spread from Labor Day week, when three additional performances were played.

'The Doughgirls,' Lyceum (38th week) (C-997; $3.30). Up several hundred, with the gross close to $17,000 level; that means capacity throughout week.

'Three's a Family,' Longacre (19th week) (C-1,016; $3.30). Quoted at better than $10,500; very good money for spring entrant that is slated indefinitely.

'Tomorrow the World,' Barrymore (23d week) (D-1,064; $3.30). With road show opened, anti-Nazi drama should continue clean-up; rated around $15,000.

'The Two Mrs. Carrolls,' Booth (6th week) (D-712; $3.30). Selling out, with standees in most performances and the gross close to $14,500.

'Ziegfeld Follies,' Winter Garden (25th week) (R-1,523; $4.40). Holds up to amazing business; last week's takings quoted around $38,000; looks a cinch through winter.

REVIVALS

'Blossom Time,' Ambassador (2d week) (O-1,156; $2.75). Rated around $14,000; under pace of holiday week, but at present figure is real coin for old operetta.

'Merry Widow,' Majestic (7th week) (O-1,695; $3.30). Biggest grosser among musical revivals in years, with indications of season's stay; $31,000.

'Porgy and Bess,' 44th Street (1st week) (O-1,473; $2.75). Started out very well, as expected; slated for three weeks but may stay longer, with 'One Touch of Venus' coming to Imperial; quoted over $17,000.

'Student Prince,' Broadway (15th week) (O-1,900; $2.75). Slipped to estimated $14,000, and tours after another week; San Carlo opera booked to follow, with 'Artists and Models' slated later in fall.

'Tobacco Road,' Ritz (2d week) (CD-945; $1.65). In for limited period before another tour; business moderate but profitable; $7,500 estimated.

ADDED

'Laugh Time,' Shubert (2d week) (vaude-1,325; $2.75). Strong press and word-of-mouth sent takings upward to approximately $20,000; big except on top shelf.

'DARK EYES' IN FINE $15,000 WASH. WEEK

Washington, Sept. 21.

'Dark Eyes' played to a fine $15,000 on eight performances at the National theatre last week. Farce comedy was booked as an American Theatre Society bonus attraction and without the cut rate tickets the gross would have reached $17,000.

There is a healthy buy for Ed Wynn's 'Big Time,' which lost Freda Hempel and Prosker's Tigers for the Washington engagement. Replacements are Patricia Bowman and Paul Haakon, with Marie Nash as prima donna.

Frederic Lonsdale has a fine advance sale from the British population for his 'Another Love Story,' which arrives Sept. 27. Lonsdale will give an opening night theatre party for 70 guests, paying the full scale box office price for his tickets. Playwright has bought 300 tickets for the week.

Billy Bryant's Showboat Beached 1st Time, 40 Yrs.

Billy Bryant's Showboat is beached for the first time in 40 years. It took the war to relegate the floating theatre to drydock, what with manpower shortage via draft raids on his actors and the oil needed to propel the showboat.

Bryant is not lamenting his fate but went out and bought $20,000 worth of war bonds. He's taking things easy now but says he'll have his troupe floating next season even if he has to pull out with a 4-F cast.

Bryant's Showboat has traversed the Mississippi and Ohio rivers for a double decade offering repertoire ranging from 'Uncle Tom' to 'Bertha, the Sewing Machine Girl.'

'Rose Masque' $15,000, 'Doughgirls' Ditto, SF

San Francisco, Sept. 21.

Frisco version of 'Der Fledermaus,' billed here as 'Rose Masque,' stood up well again at the Curran last week for an estimated $15,000. It'll be held for another week, closing Sunday (26).

'Doughgirls' very strong at the Geary after a nine-stanza run, closing week grossing a fine $15,000. It closed Sunday (19). House dark for a week awaiting 'Mother's Day' on Sept. 26.

'Springtime for Henry,' at the Tivoli, held up strong in third and closing stanza for consistent $9,000. House reopened Tuesday with C. Aubrey Smith in 'Old English.'

Estimates for Last Week

'Rose Masque,' Curran (4th week) (1,700; $3.00)—Closes Saturday (25). Stayed around excellent $15,000.

'Doughgirls' (Geary (9th week) (1,500; $2.75)—Closed Saturday (18). Fine $16,500.

'Springtime for Henry,' Tivoli (3d week) (1,600; $2.00)—Closes Sunday (19). Consistent $9,000.

'All for All' $9,800 In Detroit Week

Detroit, Sept. 21.

Despite the adverse factors at work during the past few weeks, grosses along the rialto here continue good.

'All for All,' third new show to come into the Cass in the past month, wound up its week with a fair $9,800 at a $2 top, a drop from the previous top prices. Crix here saw little hope for the Jack Pearl-Harry Green comedy in fast company. House stays bright with Elissa Landi and Paul McGrath in 'Tomorrow the World,' which opened last night (20).

'Charlie's Aunt' bounced up in its second week at the Lafayette to tuck in $9,400 at the $1.65 top, in contrast to the first week's $8,900. The old-timer is in its final week at the house before giving way on Sept. 26 to Gloria Swanson in 'Let Us Be Gay.'

'Tomorrow' Mild $8,500 In Pitt Despite Raves

Pittsburgh, Sept. 21.

'Tomorrow the World' got everything but dough last week at the Nixon. Chicago company of Broadway hit, opening tour here, drew raves from the critics, heavy follow-up praise and excellent word-of-mouth, but all it could collect at the boxoffice at $2.75 top was around $8,500. Gross was a puzzle to both show's and theatre's management since it was figured that attraction's Broadway rep, together with the huzzahs and the fact that reviewers pointed out company was every bit as good as the original, would account for healthy session.

One encouraging sign, however, was that 'Tomorrow' was building steadily at the finish line. Started out painfully, getting less than $500 opening night. Likewise it had in its favor, which made the puzzle tougher to figure out, couple of names in Paul McGrath, long a favorite locally, and Elissa Landi, well known to movie fans. Nixon has 'Dark Eyes' currently under subscription auspices, first Theatre Guild offering of season, with Ed Wynn's 'Big Time' and return of 'Arsenic and Old Lace' following.

Edward Childs Carpenter huddling Victor Payne-Jennings on a new legit play.

'Kiss' Paces Chi With Big $19,000; 'Doughgirls' Dips to 12G; 'Maid' 11G

'JR. MISS' FINE $13,000 IN 1ST BALTO WEEK

Baltimore, Sept. 21.

Steady action last week built on good notices by critics pushed first of two rounds set for 'Junior Miss' at Ford's into fine take estimated at $13,000. Advance buying is indicating equally strong second sesh.

Michael Meyerberg's production of 'Star Dust' was set for a Monday (20) opening at the indie booked Maryland but because of cast replacements was pushed back to Thursday (23). Patsy Kelly is replacing Rose King in the lead and several other substitutions are also being readied.

Chicago, Sept. 21.

Most attractions are holding at a nice level. 'Kiss and Tell' continues to lead with $19,000 and increases were noted with 'Good Night Ladies' and 'Maid in Ozarks.'

Estimates for Last Week

'The Doughgirls,' Selwyn (28th week) (1,000; $2.75). Next to last week here dropped to $12,000.

'Good Night Ladies,' Blackstone (75th week) (1,200; $2.75). Gained several hundred over previous week for $17,200.

'Jane Eyre,' Erlanger (6th week) (1,300; $2.20). Closed Saturday (18) to $8,500.

'Kiss and Tell,' Harris (19th week) (1,000; $2.75). Drawing close to capacity with $19,000.

'Maid in Ozarks,' Great Northern (55th week) (1,400; $2.75). Nobody can figure out why but it did $11,000.

'Venus' Sock $11,000 in 1st 3 Boston Performances; 'Genius' Big $17,000

Boston, Sept. 21.

Last week's legit furor was divided evenly between opening of 'Naked Genius,' 'One Touch of Venus' and the debut Mon. (20) of Guild opener, 'Othello.' First-named, backed by Mike Todd's acute flair for showmanship, astonished by its potent drawing power, both weeks of pre-Broadway sesh going virtually clean before first curtain. Same was true for 'Venus,' but that's more understandable as the Hub goes for musicals especially big. 'Othello,' long-discussed here since its tryout at Cambridge strawhat last year, likewise went clean prior to debut at Colonial under Guild-Theatre Society auspices.

Meanwhile 'Life With Father' had to pull out of wow run at Colonial to make way for Robeson show following spectacular three weeks, while 'Kiss and Tell,' back at the Plymouth, made a nice bid.

Three openings next Monday (27): 'Skin of Our Teeth,' at the Shubert; 'Uncle Harry,' Guild banner, at the Wilbur, and 'Charley's Aunt,' offered by Frank McCoy, at the Copley, relighted first time since fiasco last May. 'Another Love Story' follows on Oct. 4 at the Colonial; 'Porgy and Bess' at the Opera House same night.

Estimates for Last Week

'Life With Father,' Colonial (1,437; $2.20). Whammed to over estimated $18,000 on final week (3d) of third Hub engagement (30 weeks altogether), and could have gone another six weeks at least. 'Othello,' first Guild-Theatre Society offering, opened Monday (20).

'Naked Genius,' Wilbur (1,300; $2.75). Drew bad notices all around, but wowing financially with a virtual fortnight sell-out prior to debut. Estimated at $17,400, near top at scale.

'One Touch of Venus, Shubert (1,500; $3.30-$4.40 opening). Opened Friday night (17), three perfomances very big $11,000 estimated. Drew excellent notices in local press.

'ABIE' TERRIF 13G IN 2D TORONTO WK.

Toronto, Sept. 21.

Held over for a second week, 'Abie's Irish Rose' crashed through to turnaway business for a terrific $13,000, with the Royal Alexandra scaled at $2 top.

On the first week, 'Abie' did $15,300, with an extra Labor Day matinee. Management would have played it for another two weeks except for other commitments.

Det. Cop Theatre Censor Quits to Raise Chickens

Detroit, Sept. 21.

After 25 years as the Police Department's theatre censor here, Sergt. Eddie Hicks is turning his back on the theatre to run a chicken ranch. Hicks, now 53, is stepping out after his quarter of a century of cleaning up the local stage with the comment that Detroit 'is the cleanest city in the United States. I've seen things open in other cities that we wouldn't permit five minutes.'

Hicks had 11 years in the theatre behind him before he became a censor, working as a minstrel in burlesque with Bud Abbott, with the late Marie Dressler, and in a couple of roles on Broadway. No successor has yet been announced for his beat, which also includes night clubs as well as theatres.

Current Road Shows

(Sept. 22-Oct. 2)

'Abie's Irish Rose'—Erlanger, Buffalo (22-25); Cox, Cincinnati (27-2).

'All for All' (tryout) — Hanna, Cleveland (22-25).

'Another Love Story' (tryout)—Playhouse, Wilmington (24-25) (premiere); National, Washington (27-2).

'Army Play by Play'—Aud., Rochester (22); Aud., Worcester (27); Providence (28-29); Hartford (30-2).

'Arsenic and Old Lace'—Locust, Philadelphia (22-2).

'Big Time' (vaude) — National, Washington (22-25); Nixon, Pittsburgh (27-2).

'Blackouts of 1943' (vaude) — El Capitan, Hollywood (22-2).

'Corn Is Green'—Court Sq., Springfield, Mass. (22); Bushnell Aud., Hartford (23); Aud., Bridgeport (24-25); Aud., Rochester (27); Shea's, Bradford, Pa. (28); Shea's, Jamestown (29); Shea's, Erie (30); Colonial, Arkon (1); Park, Youngstown, Ohio (2).

'Dark Eyes' — Nixon, Pittsburgh (22-25); Selwyn, Chicago (27-2).

'Doughgirls' (2d Co.) — Selwyn, Chicago (22-25); American, St. Louis (27-2).

'Doughgirls' (3d Co.)—Civic Aud., Pasadena (23); Russ Aud., San Diego (24-25); Municipal Aud., Long Beach (27); Civic Aud., Fresno (29); Senior High Aud., Sacramento (30).

'Good Night, Ladies'—Blackstone, Chicago (22-2).

'Ice Follies of 1943'—Winterland, San Francisco (22); Pan Pacific Aud., Los Angeles (23-2).

'Jane Eyre'—Davidson, Milwaukee, (22-26); Omaha, Omaha (28); Aud., Denver (30-2).

'Junior Miss' — Ford's, Baltimore (22-25); Lyric, Allentown (27); Rajah, Reading (28); State, Harrisburg (29); Bridgeport (30-2).

'Kiss and Tell' (2d Co.)—Harris, Chicago (22-2).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (22-2).

'Let Us Be Gay'—Lafayette, Detroit (27-2).

'Life With Father' (2d Co.)—Walnut, Philadelphia (22-2).

'Maid in the Ozarks'—Great Northern, Chicago (22-2).

'Naked Genius' (tryout)—Wilbur, Boston (22-25).

'One Touch of Venus' (tryout)—Shubert, Boston (22-25); Opera House, Boston (27-2).

'Othello' (tryout)—Colonial, Boston (22-2).

'Skin of Our Teeth'—Shubert, Boston (27-2).

'Sons o' Fun'—Forrest, Philadelphia (22-2).

'Star Dust'—Maryland, Baltimore (22-2).

'Tomorrow the World' (2d Co.)—Cass, Detroit (22-2).

'Uncle Harry'—Shubert, New Haven (22-25); Wilbur, Boston (27-2).

Nix Plan to Drop Fri. Legit Show, Use House For CBS Broadcast

New plan for the use of legit theatres for broadcasts has been broached to managers who so far have nixed the idea. Proposals that a show lay off one night weekly so that a commercial program be placed on the air, was made by a theatre owner at the suggestion of the Columbia System. Latter was supposed to have enough studios, plus the several theatres they now use, but it is understood an advertiser insisted on broadcasting from a theatre and there was no time available in the legit spots under lease to CBS.

Idea was made to a producer whose show has been running for some time, he being asked to drop Friday night's performance for 13 successive weeks. Showman didn't even ask what consideration was offered, refusing without hesitation. Such an arrangement would mean upsetting the show's schedule, also striking the setting and putting it up again for Saturday's matinee. Fridays are strong theatre nights and it was figured that the only person likely to profit by such an agreement would be the house owner.

'OTHELLO' FINE 11G IN NEW HAVEN BOW

New Haven, Sept. 21.

Preem of 'Othello,' starring Paul Robeson, got great notices at Shubert last weekend (16-18) and pulled close to an estimated $11,300 on four performances at $3.30 top; good.

Current is Le Gallienne-Schildkraut in 'Uncle Harry' for last half (23-25). With a $5,000 advance in the till for next week's musical (28-2), 'One Touch of Venus,' production difficulties caused cancellation of the five-day stand. Oct. 4 brings 'Life With Father' for full week.

'ARMY' 1-ACTERS BIG $15,000 IN BUFFALO

Buffalo, Sept 21.

'Army Play by Play' teed off slowly at the Erlanger here, with the mild b. o. reaction attributed largely to the public's lack of knowledge regarding its sponsorship and merit of one-acters in general.

However, the gross for the week's performances was hypoed to a bright $10,000, due to rave reviews, widespread verbal kudoes, a daily bond rally, with cast members participating and a last-minute radio, service and war industry tieup.

House was scaled at $3.30 top.

Chorus Equity Application for 15% Pay Hike Nixed by War Labor Board

Application of Chorus Equity for a 15% boost which would have increased minimum pay in N. Y. from $40 to $46.50, and from $45 to $51.75 has been rejected by the War Labor Board. Grounds for the denial were that the chorus pay had been increased approximately that percentage since Jan. 1, 1941, weekly stipend having gone up from $35 to $40.

Actual reason why the application was turned down was partially managerial opposition, since choruses in several musicals obtained a salary boost, the producers making the request for permission to WLB. Those shows included Michael Todd's 'Something for the Boys' and 'Star and Garter,' and 'Rosalinda,' latter presented by Lodewick Vroom. Other producers through the League of New York Theatres objected to a general boost of the minimum, however.

At a meeting before a conciliator held early in the summer Chorus Equity testified that 600 members had been employed on an average of 15.9 weeks during the season, meaning average earnings of $630.29, or $12.10 per week. League presented its own set of figures and contended that: 'There are producers who are opposed to further increase upon the ground that ample opportunity exists for chorus members to obtain further employment during such periods of the day when they are not required to appear in theatrical productions.' Claimed it is possible for them to secure engagements as models, or in radio or pictures on off-matinee days because chorines are required to spend but four hours in the theatre for each performance. Also contended by some managers that the chorus 'affords an opportunity to advancement in the profession and that many stars who earn substantial salaries have emerged from Chorus Equity.'

Equity caustically commented: 'It isn't often that you find the representatives of an industry admitting frankly that they are not prepared to pay a living wage to those who work in it and that those who chose to do so must expect to earn a substantial part of their livelihood in some other field.' Union claims that the chorus works under sub-standard labor conditions, that the annual earnings should be $832 minimum, judged by the Wage and Hour Act. Conceded by the conciliator that although the theatrical business is unusual the wage issue must be treated on general rules, principally the 'Little Steel' formula, which limits pay increases to 15%.

Myerberg in Wrangle With Miriam Hopkins Over 'Skin' Pay Deal

An arbitration over a salary dispute between Miriam Hopkins, who followed Tallulah Bankhead early in the summer in the 'The Skin of Our Teeth,' Plymouth, N. Y., and Michael Myerberg who produced the show, was held last week. Secrecy surrounds the case but it was said that another session will be held before the award will be determined. Reported there were clashes of temperament between the actress and manager but for which she may have remained with 'Teeth.' Miss Hopkins' part in now handled by Gladys George, who recently balked and refused to go on with an understudy playing opposite her, then changed her mind. She has a run of the play contract.

Curious deal is understood to have been entered into between Miss Hopkins and the manager. Her reputed salary was $1,500 weekly but according to reports a deduction was arranged for, the actress to accept $100 less in return for special publicity. Whether the deduction applied each week Miss Hopkins appeared in 'Teeth' is not clear but on the final week she was with the show, the actress refused to accept the amount offered her.

'Teeth' is the most controversial play in years in the opinion of audiences but there seems to have been plenty of differences back stage too. Wrinkle of an actress agreeing to the use of part of her salary for publicity is something new. Dick Maney press agent for 'Teeth,' said he knew of no plan for special publicity for Miss Hopkins.

Equityites Scored On War Plaque Donations

Equity's current monthly magazine compliments its members and those of the chorus branch for contributions to the fund used in sending magazines, cigarettes and other items to actors in uniform but chides them for being lax in the matter of the new roll of honor plaques. The plaques have been installed in the respective offices of Equity and the chorus, each with individual name plates of those at war, but not enough money has been contributed to defray the cost.

The plaques cost $1,321.93 and up to last week only $768.61 had been collected to pay the bill, leaving a deficit of $553.32. It's expected that the Equityites with a little prodding will kick in with the balance, it having been decided originally that members should voluntarily pay for the honor rolls.

Hold Back on 'Arsenic' Film Cues WB Okay For Legit Road Tour

Warner Bros. has cued Howard Lindsay and Russel Crouse 'to book a season's route for 'Arsenic and Old Lace' if you want to,' because the film version won't be released at all this year probably. Hence, the legit producers need have no fear about any WB picture release killing off the show.

Apart from 'Tobacco Road,' which bucked the 20th-Fox film version and even did better business subsequently on repeat bookings, whenever a film is released it tends to keyo the legit's road tours, as witness 'Claudia,' 'Sister Eileen,' et al.

However, WB has such a backlog of product that it so happens 'Arsenic' will be held back for other, more timely releases.

SHUBERTS-MALTZ TO PRODUCE N. Y. MUSICAL

Musicomedy 'What a Romeo,' with book by Dr. Maxwell Maltz, music by Arthur Gershwin and Fritz Spielman, and lyrics by Stanley Adams, will be co-produced by the Shuberts this fall. Production, announced for earlier presentation, was held up because of lack of capital, but the Shuberts signed contracts Friday (17) supplying $25,000 of the needed $75,000. Maltz, co-producing, put up $23,000 with the remainder coming from outside sources.

Producers are trying to get Kitty Carlisle for femme lead. Show marks initial musicomedy effort by Gershwin, brother of Ira and the late George.

Chi's New Legit Season Bows In With 'Janie'

Chicago, Sept. 21.

With the setting of a show for the Civic theatre and the Studebaker opening moved up a month, the legitimate season here gets well under way.

First production at the Civic, under management of Ralph T. Kettering, will be 'Janie,' opening on Oct. 10. Kettering, just back from the east, said the original New York cast will come here while a second company will take over and continue the engagement in New York.

'The Student Prince,' with Everett Marshall, will open at the Studebaker Oct. 4, preceding the four-week return engagement of Ethel Barrymore in 'The Corn Is Green,' opening Nov. 8.

'Turtle' Opens Nov. 4

'Voice of the Turtle,' by John van Druten, new Alfred deLiagre, Jr., production, opens in New Haven Nov. 4.

This is the three-character play with Margaret Sullavan, marking her stage return, Elliott Nugent and Audrey Christie.

Maney's Army

When he received his medical discharge from the Army last week, Anthony Buttitta immediately went to work in the Richard Maney publicity office, but because his civilian clothes had been packed away, it took him several days to get them tailored.

In the meantime, he explained that he didn't so much mind wearing his Army uniform when he was no longer a soldier. What burned him was still having to salute the brasshats.

B'way Theatre Shifts to House Incoming Shows

Deal has been worked out aimed at easing the Broadway legit housing situation and involving several forthcoming productions. As a result, 'One Touch of Venus,' currently being tried out in Boston, gets the Imperial theatre, with 'Rosalinda,' its present tenant, switching over to another house. It may be the 46th St.

With Michael Todd, however, holding an option on the Imperial for his forthcoming 'Mexican Hayride' musical, he'll take possession after Jan. 1, which will necessitate the finding of a new house for 'Venus.' At that time, however, 'Venus' may be able to go into the Broadway theatre, but the latter is contingent on whether the Lou Walters-Don Ross 'Artists and Models,' the Broadway's next tenant, is a click. If so, 'Venus' will have to get another home.

'Hayride' goes into rehearsal on Nov. 1, with a Boston opening skedded for Dec. 6. Because of the Jan. 1 deadline on 'Venus' at the Imperial, however, the Todd show may be forced to lose a couple of weeks or else stay out on the road until the Broadway opening. Todd originally had intended placing the Imperial at the disposal of Moss Hart for the Army Air Corps show until the Jan. 1 date, but the latter production, under the Lee Shubert deal engineered in Boston over the weekend, goes into the 44th Street theatre.

Max A. Cohen, the indie film exhibitor who operates the New Amsterdam and other 42nd street houses, also expressed a willingness to turn the New Amsterdam over to Hart for the legiter but the move was balked under the consent decree which would deny him future film product after the Army Air show bowed out.

'Carmen Jones' Lacks House

Meanwhile, Billy Rose has gone into rehearsal with 'Carmen Jones,' confident that there will be a house available when show is ready to bow into N. Y. two months hence. Show will rehearse four more weeks and play five weeks out of town before heading for Broadway.

If theatre shortage exists at that time Rose may angle for the Hammerstein theatre, Broadway and 53rd street, now used by CBS for broadcasts. In that event, Rose would have to buy the theatre and office building to get in. Understood CBS rental stipulation is that should the property be sold, it will vacate if the new owner insists. If that deal cannot be made Rose may spot the swing version of 'Carmen' at Mecca Temple, which is fully equipped and has sufficient capacity to presage good turnover of profit.

BLOOMINGDALE MULLS MAGI SHOW FOR B'WAY

A class magi show is proposed for Broadway by Alfred Bloomingdale, whose general plan is to present eight name tricksters, each to do his top feat. As lined up the attraction will be an elaborate vaudeville bill, with show girls being aides to the featured performers.

There will be no kidding of the magicians nor exposes but a well-known stage humorist has been propositioned to act as master of ceremonies. Bloomingdale went to the Coast Tuesday (21) for the purpose of placing the m.c. under contract.

B'way Still Marking Time On Legiters; Only Few New Arrivals

Three productions remaining out of town for revision have cut down the number of new shows presented on Brodway during September. That trio, however, will bolster the October premiere card which is none too populous from the present outlook. As earlier indicated after August's activity, the number of new shows during the first half of autumn would not be numerous and that still goes although revivals has upped the number of attractions on the list.

Comparative slowness of new productions and the quick withdrawal of several newcomers has apparently lessened the chances of a theatre shortage. Most of the incomers so far have been mediocrities and that has bettered the chances of some long stayers to continue their runs for more or less indefinite periods.

Business of the standouts which held over through summer continues to generally high takings and those attractions are slated to play through the major part of the new season. Broadway continues to draw big crowds and there is no evidence that the popularity of the leaders has waned. Saturday nights seem bigger than ever and even lightly regarded shows are enabled to sell out.

Sundays are again on the upbeat and 10 attractions played on the first day of the current week. That means that around 35% of the total are operating on Sunday and the number will probably increase as the season progresses. During summer the Sabbath list dropped, natural during the open air season.

Trio Being Revised

'The Naked Genius' is reported drawing big money in Boston but the play will be fixed up before being shown on Broadway. George S. Kaufman is reported rewriting the Gypsy Rose Lee comedy which will lay off next week and is due to have one more out of town date before bowing into the Plymouth.

'One Touch of Venus' opened late last week in Boston too, where it is claimed to have an advance of more than $34,000. Present plans call for 'Venus' to be set back one week, moving to the Opera House from the Shubert Monday. It is due into the Imperial Oct. 7.

'Star Dust' is booked into the Mansfield, the premiere date being listed for Oct. 6. Play is currently in Baltimore, with a number of cast changes effected.

Arthur Hopkins Directing Re-Rehearsals of 'Skin'

Arthur Hopkins has been called in by producer Michael Myerberg to direct the re-rehearsals of 'The Skin of Our Teeth' this week at the Plymouth, N. Y. The Thornton Wilder comedy-drama opens a road tour Monday (27) in Boston, with Gladys George starred and Florence Reed, Conrad Nagel and Viola Frayne featured. The show was originally staged by Elia Kazan, with Tallulah Bankhead, Fredric March and Florence Eldridge starred. Miriam Hopkins later replaced Miss Bankhead and was herself subsequently succeeded by Miss George.

Myerberg is currently in Baltimore, where his new production, 'Star Dust,' is playing a tryout engagement.

Veiller Play Based On James Gordon Bennett On Al Woods Schedule

A. H. Woods has a new melodrama based on the life of James Gordon Bennett, one-time spectacular N. Y. newspaper publisher of the Herald and Telegram, both since involved in mergers. It was the last play written by the late Bayard Veiller, whose widow, using the pen name of Martin Vane, wrote 'Two Mrs. Carrolls,' which drew a mild press but is a hit at the Booth, N. Y.

Woods formerly scored with mellers when not putting on farces, and Veiller authored two of them, 'The Trial of Mary Dugan' and 'Within the Law,' the dramatist's initial click. Woods had a 25% interest in that smash, which ran at the Eltinge, N. Y., then operated by the manager. New play calls for six scenes, and the estimated production cost is $45,000.

PEMBERTON SKEDS NEW PLAY, 'JANIE' ROAD CO.

Brock Pemberton is virtually set to produce 'Pillar to Post,' a comedy by a new author, and will also send out a road company of 'Janie.' 'Post' has been in the process of rewriting for some time, while 'Janie' celebrated a year's run mark at the Playhouse, N. Y., last week. Manager has not made up his mind whether to keep that play on Broadway through the fall period, though it is still turning a profit. Release of the picturized 'Janie' is dated for next June by Warners and out-of-town territory must be covered by that time, one reason for the second 'Janie' company.

Pemberton planed to the Coast last Friday (17) but is due back to N. Y. late this week.

Cleveland Preem For Elsie Ferguson Play

Cleveland, Sept. 21.

Gilbert Miller will use the Hanna here Oct. 11 as a springboard to test his new show for the Theatre Guild. Tentatively labeled 'Beyond the Farthest Star,' play is bringing Elsie Ferguson, Marie Ouspenskaya and Stella Adler here for world preem. (Play's new title is 'Outrageous Fortune').

After huddling with New York bookers last week, Milt Krantz, Hanna's house manager, marked up two months of solid legit bookings on his calendar. Preceding the Miller opus is Chicago company of 'Tomorrow the World' for Oct. 3, and following it is Gilbert & Sullivan troupe for Oct. 25. 'Skin of Our Teeth' with Gladys George is signatured for Oct. 25.

Confirmed for next month are Nov. 1, Student Prince'; Nov. 8, 'Oklahoma'; Nov. 15, Katharine Cornell's 'Lovers and Friends'; Nov. 21, 'Arsenic and Old Lace'; Nov. 28, Olsen and Johnson in 'Sons O' Fun.'

Citation for Lt. Nail, 'Men of Bataan' Author

Dallas, Sept. 21.

Lieut. Robert E. Nail, Jr., of Albany, Tex., has been awarded the Legion of Merit citation for having written and produced the play, 'Men of Bataan,' which will be shown in all corps area in the country.

J. J. Shubert, ATAM In New Muddle Over 'Blossom Time' Staff

J. J. Shubert is again tiffing with the agents and managers union, argument being over the front of the house staff for 'Blossom Time,' at the Ambassador, N. Y. Rules call for employing a press agent, company manager and house manager for a production but for stock one man may handle both of the latter jobs. The dispute is whether the staff shall be two or three men. Shubert contends he doesn't have to use a third man because 'Time' is classed as stock by Equity.

Association of Theatrical Agents and Managers argue that Shubert established a precedent because there were three on the staff for 'The Student Prince,' at the Broadway, which during the summer was also classed as stock by Equity, though for the past two weeks that operetta has reverted to a production basis, a flip-flop that has not been clearly explained. Union further says that stage hands and others worked in 'Prince' under production rules, regardless of the actors' status.

At a huddle late last week ATAM failed to clarify the muddle. Producer asked for arbitration. Question to be decided now is whether it is arbitratable.

Grace George's Play

Hollywood, Sept. 20.

Grace George is reading 'My Yankee Mother' as a possible Broadway production, William A. Brady producing. Play was adapted by Herbert French from a series of short stories in Atlantic Monthly.

Frank Fowler dramatized and play would get a Boston breakin before end of year.

Dream Street Beat

(Broadway Legit Lowdown)

J. J. Leventhal hunting a name actor for over a month to fill the shoes of Paul Muni for a rd. co. 'Counsellor At Law.' Meanwhile the remainder of the cast is sitting around...15 minutes after the curtain fell on 'Bright Lights' on opening night, Vincent Sardi was telling his headwaiter: 'Expect Renee back regular hours'...You can see 300 films for $1. This artists membership fee gets you an annual pass to the Museum of Modern Art, which presents several cycles of films a year. Two shows every afternoon.

The wandering 'Janie' has to move again. And since it can't find a theatre, it's thinking of going to Chi for a run...John C. Wilson, who directs 'Connecticut Yankee,' was giving readings last week undercover at the Morosco on a new play he'll do, 'While the Sun Shines.' Authored by Terrence Rattigan, of 'Flarepath.' Only one American in it, an army air flyer. Rest all English parts, with one ingenue lead and one 'nice' moll...Want to discover the q.t. backers of a show? Simple. One of the law review periodicals lists all new chartered corporations, the stockholders and their investments. All B'way shows are stock corps... When a producer wants one of those gracious efficient beauties, such as radio studios use for receptionists, he calls the Katharine Gibbs Sect'y Schools. Their girls get the best jobs. But to get admitted there you have to pass more tests than the army gives...Winter stock seems to be lively this season. Sara Enright is casting an eight weeks Milwaukee Stock Co.

Talent Scout Joe Holton's report on the New Haven opening of 'Othello;' 'Its a delight to see Shakespeare for a change, after wading thru what's on B'way'... Kenneth Spencer ex-Cafe Society, will play the male lead in 'Carmen Jones'...Shuberts are going to do 'Maytime' a la 'The Student Prince' ...Even tho it's been vacant almost all of the past decade, the New Amsterdam Roof has always asked $750 a wk rent...Dan Blank is preparing for his 3rd bout on B'way. Last one cost him 40G ('R.U.R.'). This one is 'A Question of Time' by Geo. Barraud, a study in murder, has one set, 15 char. and is scheduled for rehearsal Oct. 15. No director yet...

In Chicago, G. Abbott must be banking $13,000 a week on the second company of 'Kiss and Tell'... In Balto, top price for Mike Myerberg's Stardust, is $2.21...Free publicity idea for Mike Todd's forthcoming Mae West play: In the services, parachutes are called 'Mae Wests'...Mrs. Duffy of Shuberts hired a pack of new usherettes last week, pay $1.30 a night...That angry buzz on 48th St. last week was produced by ingenues who stormed Moss Hart's call for 30 women and found a soldier on guard, blocking the stage door. Sample conversation—Ingenue: 'Come on, why don't you turn your back and I'll go in. Nobody'll know but you and me and I wont tell.' Soldier: I'm just a poor G.I. working my way thru the army

...The Thearter Guild is talking to people about going out with Connie Bennett in 'Without Love' to their subscription houses...The most optioned script so far this year is Ted Nathan's 'A Bed Named Murphy.'

Doc Bender has forgotten all about his $100,000 musical with its 26 Christianis, their 26 horses, etc., and has just optioned a 4-character show with one set for Nov. 1...It wasn't patriotism that kept 'The Star Spangled Banner' ringing out over 52d street all day, one day last week. Dick Rodgers was interviewing singers. Most of them didn't know the words...In Philly a Democratic candidate is campaigning: 'That Philadelphia accent is produced by the foul bacteria water, infecting tonsils and sinus'...Occupational diseases: Louis Schonceit of Mackey's ticket agency likes shoes. Pays $42 a pair. Broadway Sam of the Broadway Ticket agency likes hats. Pays $30 for 'em...Observation on Mussolini's Berlin speech: 'The louder he talked of his honor, the faster we counted our spoons'...The itch for that divorce from Hulmut Dantine is what made Gwen Anderson quit 'Janie'... Fascinating posters by angry artists in foxholes are on display at the British American Art Center, 49 W. 56. Special batch of Soviet stencil posters... And 5 doors down, 59 W. 56, the Norlyst Gallery is displaying the satire of hunchback Toulouse-Lautrec, pappa of poster art. Both are free...Vital statistics. They're selling chocolate bars again on trains.

Two legit bosses were yelling about an actor. 'I won't have him in my show,' roared the first. He'll make the play; get him,' shouted the other. A stranger strode into their room. 'Who are you yelling about,' he demanded. 'Lynn Overman,' said the first. Overman has been dead a year...Complaint by Jules Ziegler of the Shurr office: 'That's absolutely wrong about me only handling beautiful girls. I put more ugly ones to work than the others'...Aliki, Greek actress, will make her 3d try with a script, using the 'arena' style theatre. Her last experiment cost $1,000 ...A playbroker's messenger, en route with scripts for Shumlin, John Gassner and others, stopped for a minute at a certain Actors Club on 45th st. It took him 30 minutes to retrieve his scripts, and when he reached the first office, the actors were already waiting to be interviewed on the script the producer hadn't seen yet...and so, let's put the ack-ack into 'Back the Attack.'

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

'Doughgirls' to Debut St. Loo Season Sept. 26

St. Louis, Sept. 21.

Road company of 'Doughgirls,' Max Gordon's comedy, will open the 1943-44 legit season here Sunday, Sept. 26, with a one-week stand at the American, city's sole legit house. Also skedded for presentation here during the season are Helen Hayes in 'Harriet,' Eva LeGallienne and Joseph Schildkraut in 'Uncle Harry,' 'Tomorrow The World,' 'The Skin of Our Teeth,' 'The Patriots,' 'Dark Eyes,' 'Kiss and Tell' and 'Three's a Family.'

Musicals listed are 'Oklahoma,' Olsen and Johnson in 'Sons o' Fun,' 'Ziegfeld Folies,' 'Something For the Boys,' 'Star and Garter,' 'Rosalinda,' and Ed Wynn in 'Laugh Time.' Revivals of 'Abie's Irish Rose,' 'Life With Father,' 'Arsenic and Old Lace' and 'Junior Miss' also are skedded.

154 WEST 57TH STREET . . . CIRCLE 7-3505

2 Legits for Bridgeport

Bridgeport, Sept. 21.

Bridgeport gets two legit theatres, both city-operated, as result of rivalry between municipal controller Perry W. Rodman and Al Shea, local booker.

Until this season routing traveling shows into Klein Memorial, city's recently-built 1,500-seat auditorium, Shea some weeks ago was told that Rodman, who is in charge of Klein operation, would hereafter book attractions direct. Shea subsequently went to board of education and arranged to rent dates at local high school, much against Rodman's wishes.

Result is that new Ed Wynn starrer, 'Big Time,' plays for Shea at Harding High School Thursday (16), and next week Harold Orlob's musical farce, 'Hairpin Harmony,' tries out Sept. 23-25 at Klein while Ethel Barrymore in 'Corn Is Green' is at Harding Sept. 24-25.

EQUITY APPROVES AFRA-AGMA MERGER

The proposed merger of Actors Equity with the American Federation of Radio Artists and the American Guild of Musical Artists was 'wholeheartedly' approved yesterday (Tuesday) by the Equity council, with the proviso that all branches of the Associated Actors & Artistes of America should be included. Four more members were added to the Equity committee, which meets with AFRA and AGMA representatives this morning (Wednesday) to begin confabs about actual details of the unification.

The Equity council's resolution including the other Four A's unions was the first specific mention of the idea of extending the unification in that way, although it had been tacitly assumed that a complete performer union consolidation is the ultimate goal. That idea has been discussed and proposed in performer union circles for several years.

The four added members of the Equity committee named yesterday are Raymond Massey, John Lorenz, Dudley Digges and Augustin Duncan. The committee was instructed to join with the representatives of the other unions in 'exploring all possibilities' toward unification, and to report back to the council. The Equity resolution favoring the merger plan noted that it would make possible a single membership card for all branches of the entertainment field and 'add to our united bargaining power.'

According to members of AFRA and AGMA, those two organizations will welcome the participation of the Screen Actors Guild, the American Guild of Variety Artists and other Four A's unions in the merger discussions and, if possible, in an actual consolidation.

The Late Bill Strauss Pioneered Repertory

Cranston, R. I.

Editor, 'Variety':

It has been many years since I have had the pleasure of writing to 'Variety.' It has also been many years since you were so kind to my late partner, Harry Clifford, and myself, while playing around the New York houses. However 'those days are over' as Von Tilzer said and which I sung for so many months upon the circuit. The real purport of this letter is to call to your attention a very short mention given in a recent issue to William H. Strauss, who died in Hollywood. Let us give a real showman a departing message to which he is entitled.

Bill, as we knew him, was the first repertoire manager I ever knew and he taught me and many others the elementaries of stock and repertoire. The former Whiteside-Strauss Co. was a family word throughout New York state, eastern Pennsylvania and New England. Always ambitious, always the scholar, always the student, Bill made repertoire. Such plays as 'The Dairy Farm,' 'St. Elmo,' 'The Fifth Commandment,' 'The Name of the Czar,' 'The Parish Priest,' were some of the bills which we attempted. And such players as Charles Newman, Roy Hollinger, Charles Clark, Lola Vinal, Leona Hanson, Harry Lyons and my humble self were a few of his graduates.

J. Bernard Hurl.

Inside Stuff—Legit

Only a handful of people, mostly oldtimers, attended the funeral of Felix Isman, who died in New York last week. It was recalled that when Isman was a figure in show business he hosted at large tables in such then class cafes as Rector's and the Claridge, but it was pointed out that many of his friends, including those in the Friars club, which he frequented for many years, are deceased.

Isman said at one time that he was worth $16,000,000. It is true that he lost most of the fortune, but was known to have protected himself with a sizeable annuity. The one-time realty wizard lost heavily in his later deals, including some in which Congressman Sol Blum was his partner. They owned the triangular site on 47th to 48th streets on Broadway, presently the Latin Quarter, with stores on the street level. That enterprise was a bloomer for them. Isman first advocated building legit theatres north of 52nd street, anticipating the razing of the elevated electric line. Four theatres were built but none were successful with shows, except the Ziegfeld, now in films.

About 30 years ago he had offices in the Broadway Theatre building. At that time he became the sole backer of William Faversham, for several seasons in 'Herod,' a big poetic costume play by Stephen Phillips, and a comedy-drama called 'The Faun.' Isman never displayed his name as producer but used Hollis Cooley, who had been general manager for Henry W. Savage, as front man. The two plays lost a large fortune.

Faversham had expensive ideas that Isman did not block. Stephen Phillips was a British poet who had provided several successes for Sir Herbert Beerbohm-Tree, the brother of Max Beerbohm.

Phillips came over for the N. Y. opening of 'Herod' and wanted to answer a curtain call thinking he heard 'Author' called, as is the custom in England. Cooley refused to let him go out thinking he could certainly fall from the stage into the orchestra pit.

'Merry Widow' revival at the Majestic, N. Y., which has taken its place up front with the musical leaders of the town, is one of the most expensively hooked up shows, especially considering that it's a revival. However, with some $40,000 of its $60,000 basic nut yet to go, the Lehar operetta is figured to be even in another six weeks or so considering the handsome $7,000 net profit it's been clearing, despite a $19,000 company nut and over $5,000 for the theatre. Show has been exceeding $30,000 and is now an agency leader. Potential gross can hit up to $35,000, although that means that Jan Kiepura and Marta Eggerth, the co-stars, who are in on percentage, increase proportionately. On the other hand, maestro Robert Stoltz, with a record high salary of $800 a week as the pit batoneer, is due to leave shortly on his own concert tour.

Lindsay and Crouse have a rental deal for the Hudson, N. Y., where 'Arsenic and Old Lace' moves from the Fulton next Monday (27). House is guaranteed $2,750 weekly and as there is no stop limit the long-run laugh show can play indefinitely. Similar rental arrangements apply to 'Rosalinda,' Imperial, and 'The Merry Widow,' Majestic. 'Arsenic' also rented the Fulton but at a considerable lower figure and was able to turn a profit on low grossing weeks.

Herman Bernstein, who has been back with 'Arsenic' in New York, will tour with the road company, Warren O'Hara leaving that troupe to manage 'The Skin of Our Teeth' on the road. Irving Cooper takes over 'Arsenic' in N. Y.

S. Jay Kaufman, p.a.ing the all-soldier show, 'The Army, Play by Play,' is getting a proclamation by the mayor in each of the cities included in the eight-week tour. Performances are also being set up under American Legion and various society auspices which thus far has helped swell the boxoffice receipts.

Also a factor in the succesful tour of the soldier one-actors has been Kaufman's enlisting of high-powered industrialists in taking blocks of tickets for their employees, etc. Tour is under A. L. Berman's direction, with the proceeds going to Army Emergency Relief. While playing at the Martin Beck, N. Y., 'Army' was sponsored jointly by John Golden and the Second Service Command.

It was no surprise to those who have watched moppet Dickie Taylor when he copped the notices when the road company of 'Tomorrow the World' opened in Pittsburgh last week. Taylor plays the boy Nazi part originated by Skippy Homeier, and when the latter was ill for a time, replaced him in the original cast at the Barrymore, N. Y.

During a dress rehearsal he brought tears to the onlookers and then provided a laugh. He forgot the several lines of German called for, so he double-talked the wordage. Little Joan Shepard, another tot in the road show, also drew high praise. Cast is headed by Paul McGrath and Elissa Landi.

Maxwell Anderson's new war play will be called 'Storm Operation,' according to his bylined story in the Sunday (19) N. Y. Herald Tribune. He told of talking to General Eisenhower in North Africa, with the Allied commander-in-chief advising Anderson to write a play about Anglo-American military cooperation, which the general called the 'entire storm operation.'

Gen. Eisenhower explained that the term was the code name given when plans were started in London a year ago.

Helen Hayes recovering from a shoulder operation for bursitis is now at home. Her ailment forced the laying off of 'Harriet,' at the Miller, N. Y., where the play is due to resume Oct. 4. Last week there was no salary liability to the cast except to players getting less than $100 weekly. Latter were allowed $5 per day. Half salaries are payable for the current week and full pay applies next week.

Barbara Segal, daughter of the lock manufacturer, has opened an office in the Sardi building, N. Y., to book shows for the War Memorial Auditorium, Trenton, N. J., added to out-of-town houses which will play legit this season.

Miss Segal will operate the theatre in association with Harry Green, Newark attorney. Ben Kutcher is the Trenton representative.

Walter N. Greaza, who opened in 'A New Life,' Royale, N. Y., last week, received a kidding message from Equity's staff on the first night. But he didn't think it was as funny as intended. Anyhow he's doubling back on the job at Equity as assistant to Paul Dullzell except on midweek matinee afternoons.

Around 10% of the coin received by agents and managers in retroactive pay has been devoted to the purchase of war bonds. Union people had expected a larger percentage would have gone into bonds but there could be no compulsion in the matter. About one-third of the retroactive increase remains to be disbursed.

Tom Naughton is again actively handling his ticket agency, his son Everett having resigned for a job with the Pacific Foundry, a San Francisco plant making war supplies. Young Naughton is particularly interested in the possibilities of the plant's post-war production. Foundry turns out iron pipe, machine parts and plastics.

Jean Dalrymple is one legit p.a. who won't handle a show unless she has a piece of it. Her latest is 'One Touch of Venus,' in which she was instrumental also in bringing in a lot of coin for the Cheryl Crawford-John Wildberg production.

Last Thursday (16) services were held at the Lambs for the late Frank Crumit, former Shepherd of the clu, John Golden and Sam Forrest giving the eulogies. Exercises were held at 1:30 p.m., the exact time of the funeral, which was held at Springfield, Mass.

Ballet a Big Biz on B'way Today As Terps Schools Rake in Top Coin

With the new trend in Broadway musicals and operettas putting emphasis on ballet and modern interpretative dancing, following the sock reception accorded Agnes de Mille's dances in 'Oklahoma,' ballet schools in New York are reaping unprecedented coin. They've emerged for the first time as big business today, with the city's top ballet school directors estimating the year's 'take' will probably exceed a quarter million dollars, thus transferring to N. Y. the prestige and revenue that the capitals of Europe enjoyed before they were Nazified.

Ballet schools throughout the city estimate the enrollments have shot up anywhere from 50 to 100% during the past few months, necessitating staff expansions, bigger quarters, etc. From all parts of the country the kids are flocking in by the hundreds bent on a stage career, via the ballet and modern interpretative dance medium. And with a majority of the skedded musicals this fall and winter accenting the ballet interludes, the ballet school alumnae are in greater demand among producers today than ever before.

Doubling Into Faculties

The top ballerina-choreographers responsible for staging the dance numbers in the Broadway productions are doubling into the ballet schools at the insistence of the directors to lend an assist to the faculties in preparing the kids for the musicals, with the producers themselves lending an encouraging hand because of the shortage of ballet material available.

Credited largely with setting the current ballet vogue are Zorina, who stepped into musical comedy stardom via the Ballet Russe de Monte Carlo; George Balanchine, the one-time dancer for the famous Diaghileff Co. in Russia and choreographer for the Ballet Russe; and more recently Miss deMille and Mme. Nashalie Komarova, the ballerina-choreographer who is currently concentrating her activities in the N. Y. nitery field, doing the choreography for ballets at the Latin Quarter and Riobamba and occasionally called in to La Martinique. Mme. Komarova will also stage the ballet in the forthcoming Lou Walters-Don Ross producton of 'Artists and Models.'

The vogue has even extended into vaudeville with a Fokine ballet set for a cross-country tour of vaudfilm houses starting next week. Unit had a bow-in three weeks ago, in Springfield, Mass., and on the strength of the b.o. reaction, the countrywide swing has been set.

Niteries

The demand for ballet entertainment in niteries is on the upswing, dating back from its popularity at the now-shuttered Rainbow Room in Rockefeller Center, where the American Ballet troupe was a click attraction. Jane Deering, graduate of the Ballet Caravan into niteries and musicomedy, and currently rating critical kudoes along with George Zoritch, of the Ballet Russe for her performance in 'Early to Bed,' at the Broadhurst, N. Y., also appeared at the Rainbow Room, as did the Jack Cole and Chandra-Kaly Dancers and the Doris Humphrey Weidman dancers of the modern interpretative school. Weidman more recently appeared at the Versailles nitery.

Balanchine, responsible for the choreography for the New Opera Co.'s revival of 'The Merry Widow,' at the Majestic, N. Y., where the premiere danseuses, Miloda Mladova and Chris Volkoff are nightly showstoppers, has also taken over the directorship of the School of the American Ballet, serving during the absence of Lincoln Kirsten, now in the armed forces. Igor Schwetzoff, for years tops among ballet masters, was called in to stage the ballet members for Russell Janney's revival of 'The Vagabond King' which closed recently at the Shubert, N. Y., and begins a road engagement next week. Ballet is also featured in the new revival of 'Blossom Time,' at the Ambassador theatre, N. Y., with Monna Montes, formerly of the Metropolitan Opera Ballet, as the prima-ballerina. Balanchine has also been engaged to do the choreography for the forthcoming 'Shadow Dance,' which Lodewick Vroom has scheduled for production.

Sona Osato, the Eurasian ballerina formerly of the Ballet Theatre, last week joined her former ballet colleagues now on Broadway, signing as the premiere danseuse for the forthcoming 'One Touch of Venus,' for which Miss deMille is staging the ballet dances.

The Ballet Arts School, the Vilzak Shollar School, the schools conducted by Charles Weidman and numerous others say the upped enrollments are increasing weekly and attribute the new-born interest to the fact that 'Broadway has at last been discovered by the ballet.'

The interest in the modern dance has also resulted in S. Hurok booking Katherine Dunham and her company into the Martin Beck, N. Y., for two weeks beginning Sept. 19. The colored dancer will stage a revue comprising modern jazz numbers ranging in locale from Haiti to Harlem as well as West Indian dances.

STOLZ'S '2 HEARTS' PLANNED FOR N. Y.

Robert Stolz's operetta, 'Two Hearts in Three Quarter Time,' planned for Broadway production this winter, may be put on by Meyer Davis and a group from the New Opera Co., although it will not be a New Opera venture.

It'll be the first time N. Y. will have seen 'Two Hearts,' although the stage version of the German film, which was popular in America a decade ago, was done by the St. Louis Opera Co. in 1939 under the title 'The Lost Waltz.' Operetta, incidentally, was one of the few stage attractions to be converted from a film.

Eric Wolfgang Korngold, Warner Bros. composer whose friendship with Stolz dates back to the days when they were both topflight composers in Vienna, may also be associated in the forthcoming production. Stolz, who's been in the pit conducting the Franz Lehar score in 'The Merry Widow,' at the Majestic, N. Y., will also conduct the orchestra in his own operetta. Production, however, will wait until Stolz returns from a tour this fall with leading symph orchestras in which he'll do a series of Viennese concerts.

See Dallas Summer Operettas Okay in 1944

Dallas, Sept. 21.

City officials and representatives of civic groups in session here have asked the Texas State Fair to continue the summer operettas under the stars. Mayor Woodall Rodgers, city councilmen, park board members were among those attending.

Action on a 1944 session is now up to the directors of the fair, and it's expected to be favorable. Harry Seay, president and general manager of the operettas reported that attendance during the 10-week schedule at the Casino passed 263,000. He said there was a 'substantial profit' which did not require calling on the $25,000 underwritten guarantee. If there is to be a 1944 season, the Casino will undergo many improvements.

New Prod. Partnership

New partnership listed as the Beatrice Lawrence Co., was organized in New York last week to engage in theatrical enterprises for two years. Partners are Harold Levin, Joseph Reinfeld and Miss Lawrence.

Trio are said to have financial interests in three forthcoming Broadway ventures: 'Marianne,' musical to be done by B. P. Schulberg and Marion Gering; 'Suds In Your Eye,' by Katherine Brown, and 'Feathers In a Gale,' just purchased by Martin Burton and Arthur Hopkins, and being readied for December opening.

Hopkins' 'World'

Arthur Hopkins has taken over 'Out of This World,' by Allan Marple and Zachary Gold, for early production.

This is the script which the Ames brothers (Stephen and Paul) planned to do this fall.

ENGAGEMENTS

Philip Huston ('Othello').

David Burns, Harry Stockwell, Evelyn Wyckoff, Mary Marlo, Pamela Britton and Sonia Wojcikowska ('Oklahoma,' second company).

Shows in Rehearsal

'Outrageous Fortune' ('Beyond the Fartherest Star')—Gilbert Miller.

'Carmen Jones'—Billy Rose.

'Artists and Models'—Lou Walters, Don Ross.

'A Connecticut Yankee'—Richard Rogers.

'Manhattan Nocturne'—George W. Brandt, Walter Drey.

'Oklahoma' (road)—Theatre Guild.

'The Patriots' (road)—Playwrights.

'Kiss and Tell' (Coast Co.)—George Abbott.

Gilbert and Sullivan (road)—Shuberts.

Bond Matinees Tee Off Oct. 5

Leading Broadway shows have agreed to come in on the special bond matinee idea promulgated by the National Entertainment Industry Council as a means of hypoing Broadway's contribution to the war bond sale effort. Support of the Emergency Council on Legitimate Theatres, comprised of the various unions and managers, was obtained at a special session called under NEIC's auspices last week to expedite the program. A dozen shows volunteered at the session, with expectations that more will come in on the plan either this week or next.

The special matinees will tee off Oct. 5, with several of the shows putting on the special matinees on that date. The remainder of the shows are skedded for Oct. 19 and 26. All are off-matinee days, and won't conflict with the regular schedule of performances.

NEIC anticipates that several million dollars in war bond sales will accrue from the matinee idea, with sales of $1,300,000 expected alone from 'Oklahoma.' Seats to be scaled at $10,000 in war bond purchases for the first four orchestra rows, with graduating scales for the remainder of the house. Oct. 5 performances will include 'Oklahoma,' 'Something for the Boys,' 'Tomorrow the World' and 'Life With Father.'

Under the plan, the League of New York Theatres, the talent, various unions, etc., will donate their services.

Further being mulled to take a block of choice seats for such Broadway smashes as 'Oklahoma' and 'The Merry Widow' and auction them off in Wall street to the highest bond purchasers. Because of the demand for such seats, it's felt that the bond sales could be augmented by an additional million dollars or more.

Meanwhile, notices have gone out from the office of James Sauter, NEIC's national coordinator, apprising NEIC's general membership of a general meeting to be held at the Astor hotel, N. Y., Sept. 28. This will be the first meeting of the overall NEIC representation since the Waldorf-Astoria powwows in June which inaugurated the ambitious program.

'All Clear,' New Canadian Air Force Revue, Big Click in Toronto Preem

Ottawa, Sept. 19.

Robert Coote production of RCAF revue in two parts (21 scenes); music and lyrics by Ken Bray and Maurie Hyman; script, Slim Burgess, Bob MacBeth; dances, Jack Bickle; settings, Bryant Fryer, Bill Barker; costumes, Coote and Fryer; musical director, Hyman Goodman. At Red Triangle Club theatre, Ottawa, Sept. 19.

Robert Coote has produced another sock revue for Canadian service personnel. 'All Clear' is paced to a high pitch and draped with enough color to keep the guys and gals in uniform goggle-eyed.

Caught at a pre-first-night showing at the Y.M.C.A. uptown canteen here, the Red Triangle Club, the revue had the customers cheering from the outset in spite of various hitches that can be cleaned up for the brass-hat showing Monday night (20). The show plays in this district until it goes to the Toronto area early in October on the first leg of a coast-to-coast tour that will take it from the East Coast to Alaska, following the route of Coote's first RCAF show, 'Blackouts of 1943,' now at ease.

Only names in the cast are Slim Burgess, who is on plenty with his dry comedy routines, some of them close to the blue, and Rex Slocum, comedy-magician, whose tricks are stock but done with some twists. In one scene, Slocum is constantly interrupted by other acts and some of them drown his chatter completely, Burgess stooges at times as his gagging assistant.

Coote announces at the opening that the company is 'one big happy family' and before the first act is over, the audience is part of that family. Atmosphere is intimate, settings designed for smaller stages of air stations and army camps, and the customers are carried right over the footlights.

Jack Bickle has given the gals click routines and they wear costumes most of the time as hefty as a gnat's sunsuit, plainly aimed at pleasing the airmen and troops. Tunes by Ken Bray and Maurie Hyman include 'Beer in Berlin,' 'Oldest Living Airman in the World' and the title song, 'All Clear.' Burgess and MacBeth have provided lines that crackle, and the 15-piece orchestra under Cpl. Hymie Goodman ties the show together. Outstanding canaries are Peggy Young and Betty Parker who, by tomorrow night, will make with more smiles. Don Haskett handles most of the male vocals.

Only civilian encountered was Blanche Ridgeway, handling wardrobe. The rest are air force personnel. In Ottawa Coote, a flight lieutenant, is commanding officer of the show, with Flying Officer Archie Marshall taking over on tour with Section Officer Alice Fahrenoltz commanding the W.D.'s (women's division).

Air force's 'All Clear' opens in Ottawa less than a week after the national preem of the Navy's 'Meet the Navy' here and although its done on a smaller, more intimate scale, a lot of people will be favorably comparing the two shows. *Gorm.*

33 LEGIT, CONCERT DATES FOR MEMPHIS

Memphis, Sept. 21.

Col. C. A. McElravy, managing director of Ellis Auditorium, reveals 33 stage attractions for the impending season, a new record. Legiters include: 'Doughgirls,' Nov. 12-13; 'Skin of Our Teeth,' Nov. 17-18; 'Porgy and Bess,' Dec. 30-31; 'Junior Miss,' Feb. 28-29; 'Corn Is Green,' March 16; 'The Great Waltz,' undated, and one show on March 17-18. Also booked in is the roller show, 'Skating Vanities,' for the week of Nov. 23.

Concert dates include: General Platoff Russian Cossack Chorus, Oct. 10; Marian Anderson, Oct. 16; Albert Spalding, Nov. 20; Ballet Theatre, Jan. 4; Vladimir Horowitz, Jan. 26; Philadelphia Opera Co., Feb. 5; Gladys Swarthout, Feb. 8; Oscar Levant, March 15. Above are being sponsored by I. L. Myers, who has purchased the contracts held by Flexer Enterprises.

Also announced are: 'Faust,' with Jan Kiepura, Frances Greer and Mack Harrell, Oct. 27; Ballet Russe de Monte Carlo, Dec. 16; joint concert by Eileen Farrell, Howard Boatwright and Joseph Battiste, Feb. 1, and the Fahrbman String Symphony, March 21.

Beethoven Club has James Melton, tenor, Oct. 14; Alexander Brailowsky, pianist, Dec. 7; Minneapolis Symphony Orchestra, Feb. 28; Lotte Lehman, soprano, March 22.

La Guardia Sets Friedgut To Head N. Y. Center

Harry Friedgut of Maplewood, N. J., has been chosen managing director of the City Center of Music and Drama, non-profit organization planning to bring pop-priced dramatic, concert, operatic and ballet performances to New Yorkers.

Former Mecca Temple building on West 55th street, where the programs will be staged, is being remodeled at a cost to the city of $63,000 and will be completed in time to make possible season's tee-off about Nov. 1.

Since 1938 Friedgut had been managing director of the Griffith Music Foundation of Newark and supervised its first grand opera festival.

'CHARLEY'S AUNT' REVIVAL

The Dartmouth Players, dramatic group of Dartmouth College, will present a revival of 'Charley's Aunt' Oct. 9 at Hanover, N. H.

Spencer Bentley, director of the organizattion, hopes to get one of the members of the Broadway revival of two seasons ago to make a guest appearance in one of the femme roles.

AGENTS, MANAGERS FIXING OWN SCALES

In agents and managers circles it is stated there is a trend against taking jobs unless the pay is higher than the new minimums, that applying especially to road shows. Men who have been on the road in recent months have advised others that unless they receive at least $200 weekly they will find it difficult to pay off and retain any reserve coin. Some are said to be asking $250 per week, contending the jobs are tougher to handle than ever before.

The increased cost of living is claimed to have jumped excessively, particularly for those who travel. Hotel rates have jumped all along the line and accommodations obtainable are mediocre. Meals are higher than ever before and of a quality not always desirable. In former seasons the hotel bill was cuffed for agents and managers, but that practice has been dropped, hotel men saying they are doing visitors a favor to book accommodations. Pointed out that if it is difficult for agents and managers on the road, it must similarly be true for actors.

New scale for agents on the road is $165, as it is in New York, but a senior agent's scale for the first six weeks prior to Broadway is $190. Company managers get $165 weekly for musical plays out of town and $140 for straight plays. The figures represent a boost of 15% which the agents and managers obtained by arbitration after a long fight with producers.

PASCAL'S 'PEEP SHOW'

Ernst Pascal will be in on the production of his own play, 'Peep Show.'

Howard Bay is doing the sets.

Plans for Revival of Legit Stock Companies With Pix Coin Hit Snag

Establishment of stock companies in several New England cities was believed to have been definitely planned for this fall, but present indications are that the idea has been shelved indefinitely, probably until after the war. Keen disappointment in actors' circles was expressed over the setback. Training of new talent was the principal obective.

Last spring, when the plan for reviving stock was broached, the idea was okayed by picture interests who agreed that the steady absorption of talent by the war made it mandatory to seek new faces. There the matter seems to have been dropped, however, and when the film people were contacted last week, higher-ups were reputed to have replied that they have too many other things on their mind to consider entering stock presentation.

20th-Fox was figured all set to go into stock last spring, and a survey of down east territory was made and it was hoped that other picture firms would follow suit. Plan was set back until fall, however, and now is apparently in the discard.

Summer stock in rural spots almost went into eclipse with little scouting reported, and no new talent is known to have been discovered.

Big Advance Sale For Montreal Opera Season

Montreal, Sept. 21.

Third annual opera season with Metropolitan Opera artists, presented by France-Film, opens at 2,500-seater St. Denis this evening (21) with 'Aida' and will continue until Sunday night (26). In addition to 'Aida,' 'Lohengrin,' 'Barber of Seville,' 'Trovatore,' 'Boris Godounov,' 'Carmen' and 'Traviata' will be given.

Advance sales point to sellout for the Italian and French operas and good houses for the German and Russian. Prices are scaled at $3.75 top, plus a one-third addition for provincial and federal taxes. Wilfrid Pelletier is director and Desire Defrere is scenic director.

Des Moines Books Romberg

Des Moines, Sept. 21.

The Shrine auditorium will open its new season on Oct. 3 with a concert by Sigmund Romberg. Although the auditorium plans a full season, dates and productions have not been announced as yet.

Plays on Broadway

A NEW LIFE

Playwrights Company production of two-act play (three settings, nine scenes) by Elmer Rice. Stars Betty Field. Staged by author; settings by Howard Bay. $3.30 top; opened at Royale, N. Y., Sept. 15, '43.

Theodore Emery......Sanford McCauley
Miss Hanson..........Alice Thomson
Miss Devore..........Colleen Ward
Miss Murphy..........Ann Driscoll
Miss Weatherby..........Sara Peyton
George Sheridan..........Kenneth Tobey
Lillian Sheridan..........Timmie Hyler
Esther Zuckerman..........Dorothy Darling
Mollie Kleinberger..........Dora Weissman
Edith Charles Cleghorne..........Betty Field
Olive Randle..........Ann Thomas
Gustave Jensen..........John Ireland
Dr. Lyman Acton..........Blaine Cordner
Miss Kingsley..........Frederica Going
Samuel Cleghorne..........Walter N. Greaza
Isabelle Cleghorne..........Merle Maddern
Millicent Prince..........Joan Wetmore
Grover C. Charles..........Arthur Griffin
Miss Swift..........Terry Harris
Captain Cleghorne..........George Lambert
Ruth Kingsley..........Helen Kingstead
Miss Woolley..........Shirley Gale
Henrietta Dunstan..........Elizabeth Dewing
Herbert Dunstan..........Nicholas Saunders

The new dramas of the young season were mostly desultory until 'A New Life' bowed in. Presented by the group of author-managers known as the Playwrights, there are unusual elements in the new play but the b.o. appeal appears limited.

Excellently produced and meticulously staged, it goes further in dramatizing the birth of a baby than ever seen on the stage. Another current play about young motherhood and infants, 'Three's a Family,' at the Longacre, is patently a gag show designed for laughter, while 'A New Life' is a serious work, with a 'message.' This latter factor slows down the second act too much, the first act, including a segment of the delivery room in the maternity wing of a hospital, being the best.

Principal scenes are a foyer in the hospital and the room of Edith Cleghorne, the young mother. Authentic atmosphere is provided by the frequent entrances of nurses trundling bassinets from the nursery to off stage mothers and back again, the presence of persons awaiting news of births and the doctor's efficient manner.

Edith is a night club singer who might have wed Gus Jensen of the merchant marine but who succumbed to a two week courtship of Captain Robert Cleghorne of the Army Air Corps. Immediately thereafter he's been ordered to the south Pacific and is reported missing in action.

Just after Edith enters the hospital his wealthy parents arrive from their Arizona home. Samuel Cleghorne owns a steel mill in Pittsburgh, grown wealthy through deals with countries now America's enemies and evidently isolationist until Pearl Harbor. His wife is of the domineering type, still annoyed that their son hadn't chosen Millicent, who is there doing hospital work. They had never seen Edith but plan to take her and the baby boy back to Arizona in their private car and envision building the lad an air-conditioned playroom, with other advantages of wealth.

That cues in the crux of the story. Robert, who was rescued, arrives from Washington as Edith emerges from the twilight doze of maternity. He remains but a little time then returns to the capital for a citation. Reappearing at the hospital soon before the young mother is about to be released, he first listens to his parents' plans for rearing the child, then meets the alternate idea of Edith. There is a quarrel between them, a night ending with Robert thinking it over on a park bench.

It is the girl who wins. He has been ordered back to combat and would have preferred his mate and their babe being cared for by his wealthy parents. Edith prefers divorce rather than accepting the security of the wealthy in-laws, but then tells Robert it would be better for her to go into a Broadway show while he is away and that they alone are qualified to take care of their boy, to guide him into the new life after the war.

Betty Field as Edith gives her best performance. She wed Elmer Rice a year or so ago and they have a child. Her adventure into motherhood may have inspired the play but it is otherwise not biographical. Rice's ideas about capitalism have been expounded in other of his plays, but in a different manner.

Scene in which the child is born is cameo-like, head of the young mother being lighted and only the hands of nurses being otherwise visible. Strangely enough it is tense instead of being distracting. There is a cowl-like covering, direct stage center, for which reason the visibility is limited and those in side sections cannot see the action.

The elder Cleghornes are played by Walter N. Greaza and Merle Maddern, theirs being the longest parts next to Miss Field's. Both are well acted. Standing out too are Ann Thomas as Edith's girl chum and George Lambert who has the none too easy assignment as Robert, plus Blane Cordner's excellent doctor. Joan Wetmore is the girl Robert might have married and John Ireland is the mariner, neither part being clearly etched, but the author's endeavors include careful attention to the various nurses. *Ibee.*

BRIGHT LIGHTS

Alexander H. Cohen (in association with Martin Poll and Joseph Kipness) production of musical revue in two acts, 18 scenes; dialog by Norman Anthony and Charles Sherman with additional dialog by Joseph Erens; music, Jerry Livingston and Mack David. Staged by Dan Eckley; settings and costumes, Perry Watkins; dances, Truly McGee. Opened at Forrest theatre, N. Y., Sept. 16, '43; $3.30 top; $5.50 opening night.

The Boy..........Jere McMahon
The Girl..........Billie Worth
First Waiter..........Joe Smith
Second Waiter..........Charles Dale
Mr. Levy..........Solen Burry
Mr. Marquardt..........Don Roberts
Mr. Fanpardt..........David Leonard
Mr. Potts..........Russell Morrison
Miss Chambers..........Elaine Miller
Renee Carroll..........Herself
Buddy Clark..........Himself
Jayne Manners..........Herself
James Barton..........Himself
Frances Williams..........Herself
John Kirby..........Himself

The Royal Guards—Thomas Gleason, Arthur Barry, John Hamill, Carlton Male.
The Dancing Girls—Coco Eames, Betty de Elmo, Darlene Francys, Rose-Marie Magrill, Marian Pins, Janet Joy.
John Kirby's Band—Charles Shavers, Russell Procope, Clyde Hart, William Bailey, William Beason.

With the exception of a few second-half vaudeville turns, 'Bright Lights of 1944' is a waste of time and effort. As a straight vaude show its chances might have been enhanced, but as a $3.30 Broadway production, with musicomedy pretentions, it's at best ragged entertainment. It's only from intermission on that the 'intimate musical revue' begins to even take on a semblance of entertainment. By the time the show's headliners succeed in freeing themselves from the pointless dialog and are given a chance to go into their act, there's too little enthusiasm left for wholehearted appreciation.

In an attempt to work into the long array of talented performers topped by James Barton, Frances Williams, Smith and Dale, Buddy Clark, Jayne Manners and the crack John Kirby band sextet via a Norman Anthony-Charles Sherman book, the entire first act is bogged down by the dull dialog. When the book is ditched, however, and Barton, Miss Williams, et al., let go with their specialties, 'Lights' becomes intermittently good vaudeville.

The first act's rambling book, aimed at ringing in a typical Broadway flavor, transfers to the Forrest stage a replica of a nook in Sardi's and is given a note of authenticity with Renee Carroll, the 44th street bistro's fabulous hatcheck girl, playing herself. Smith and Dale, as waiters and show-biz angels, are forced to keep up an endless gabfest while ushering in the various acts, with the banal dialog all but washing out their comedic talents. It's not until late in the show, when they revive with their Dr. Kronkeit routine, that the ex-Avon Comedy Four partners garner a respectable quota of laughs. Even after these many years, it's still a boff act and stood out like a sore thumb in contrast to the dreary lines foisted on them in the early sequences.

Barton, returning to hoofing and still tops after years of Jeeter Lestering in 'Tobacco Road,' is likewise handicapped in the initial stanza, but is a standout in two latter-half bits with his long-standard pest drunk act and a jam session with the John Kirby orchestra. The Kirby crew, incidentally, is one of the show's real assets. Miss Williams finds herself likewise handcuffed by the ordinary music-lyric contributions. She finally comes through when spotted in a trio act with Jayne Manners and Billie Worth in a Norman Zeno-Al Scofield tune, 'A Lick, A Riff and A Slow Bounce,' but, like the rest of the show, it's almost too late to matter.

Clark registers once, in a duo with Miss Williams as they burlesue one of the show's tunes, 'Your Face Is Your Fortune,' although he, too, skids in the first half in a straight singing role with one of the less-inspired tunes, 'Thoughtless.'

Surprise clicks are Jere McMahon and Miss Worth in their song-and-dance specialties, with the latter's charm and the former's unusual terping in the Paul Draper idiom marking them as musicomedy comers.

Midway through the first half there's a Smith and Dale gag line which envisions a nix 'Variety' reaction to 'Lights.' If anything, it was more prophetic than funny. *Rose.*

(Withdrawn Saturday (18) after four performances. Printed for the record.)

Plays Abroad

WAR AND PEACE

London, Aug. 7.

Tom Arnold production of drama adapted from Tolstoy's book by Robert Lucas, based on translation from Russian by Constance Garnett. Staged by Julius Gellner; opened at Phoenix theatre, London, Aug. 6, '43.

Narrator..........Henry Oscar
Natasha..........Paulette Preney
Count Pierre Bezukov..........David Dawson
Helene..........Yvonne Marling
Count Ilya Rostov..........Frederick Lloyd
Prince Andre Bolonsky..........Barry Morse
Prince Mihail Zaharitch..........Deering Wells
Countess Potatska..........Marjory Clark
Kutusov..........Frederick Valk
Napoleon..........Peter Illing
Countess Nataly Rostov..........Dorothy Hammond
Prince Anatole Kuragin..........Ronald Millar
Sonya..........Chattie Salaman
Dolohov..........John Nicholson

It is not easy to dramatize a 1,500-page book—especially an historical narration. Every conceivable kind of theatrical artifice was requisitioned to put Tolstoy's masterpiece on the stage, but it fails to go over.

The dramatization is made up of a series of incidents leading up to the entry of Napoleon into Moscow and culminating in his retreat. Scores of scenes are accomplished by lantern slides.

A costume play, of course, with the characters assembled to good effect, but in order to achieve story development, a narrator is seated on the side of the stage and fills in the things that happen in the book which are precluded by the exigencies of stage presentation.

The puppet-like nature of presentation offers the performers small opportunity. The reading of Henry Oscar, as the narrator, is clear and his voice soothing in an otherwise hectic evening. *Jolo.*

FLYING COLORS

London, Aug. 27.

Lee Ephraim and Emile Littler presenting revue in two parts (30 scenes). Book and lyrics by Ronald Jeans, Eric Maschwitz, Patricia Hollender, Jack Strachey, Max Kester; music by Kenneth Leslie Smith, Rubens and Lambelet, Dick Cross and Harry Jacobson. Features Binnie Hale, Douglas Byng, Jackie Hunter, Sylvia Leslie, Natasha Sokolova, Hal Bryan, Lionel Blair, Walter Kirby, Hugh Rene, Betty Martin, John Hall, Edward Baxter. Presented at Lyric theatre, London, Aug. 26, '43.

There is so much good material in this revue it is a pity much of it is woefully bad. The producers seem to have gone all out to give the public more than its money's worth. What was good stood out so strongly that the minor contributions suffered relatively.

There are a number of exceedingly clever ideas utilized in the form of skits, but they were interspersed with some tiresome bits, with the recult the show ran three hours, when a full half hour's cutting would have resulted in speedy, breezy burlesque.

The two outstanding hits were Binnie Hale and Douglas Byng, both of whom started slowly, as if feeling their way. Miss Hale's imitations were, as always, faultless. Douglas Byng scored several times with variations of burlesque dame impersonations, and then did a fine characterization of an elderly chief clerk in a business office in love with the stenographer, who tells him she has just become engaged to be married to someone else. Not one false note in this little bit of pathos.

Jackie Hunter, well-known vaudeville and radio comedian, is the third featured player who does his variety bits admirably, but contributes too many of them. A clever skit was 'Black Marketeers,' by Hal Bryan, Hugh Rene and Walter Kirby.

Sumptuously mounted with production numbers, there is enough good material to make for a good revue of modern tastes when the weaker numbers have been eliminated. There are no outstanding melodies, but there is enough in the show to forecast success. *Jolo.*

Pink String and Sealing Wax

London, Sept. 2.

Alec Rea and E. P. Clift present a new play in three acts by Roland Pertwee. Directed by William Armstrong. Presented at Duke of York's theatre, London, Sept. 1, '43.

Mrs. Strachan..........Iris Hoey
Eva Strachan..........Margaret Barton
Edward Strachan..........David Horne
Albert Strachan..........Phillip Friend
Emily Strachan..........Dorothy Hyson
Jessie Strachan..........Audrey Hesketh
Dr. O'Shea..........Cecil Bevan
Ernest O'Shea..........Eric Micklewood
Pearl Bond..........Shelagh Furley

Success of this play will be due in no small measure to the direction of William Armstrong, whose hand is to be found in the acting of every member of the cast. As a consequence, there is a smooth, even performance by all the players, who are drilled for concerted effects rather than individual scoring.

Story makes no bid for originality, but the script is a careful, workmanlike compilation of stage sequences, assembled to sustain interest and keep the spectator wondering how the plot will ultimately work out. In this manner the plot is developed from character instead of developing character from plot. The characters thus fit into their respective niches with naturalness.

Scene is laid in Brighton, England, in the Victorian era. A typical 'master of the house' dominates the family. The half-dozen or so children are approaching maturity, and the elder ones exhibit strong tendencies toward careers of their own choosing. The eldest, a son, wants to be an engineer; the eldest daughter a singer; next, an actress, and the other three are too young for any definite proclivities. Father overrules all this, without even discussing the matter. Back of it all he has a kind heart and means well, and his 'sins of omission' are due to the system of domestic tyranny which prevailed. All this is swept away with a shock when the son becomes entangled with a married courtesan whose husband dies suddenly of strychnine poisoning. Everything points to the boy being directly responsible or accessory to the crime.

The author gives promise of doing something great, but the much-awaited promise is never quite fulfilled.

The principal players are Iris Hoey, David Horne and Dorothy Hyson. The first is the subjugated mother of the family; the second is the dictatorial paterfamilias, and the third, the eldest daughter. Miss Hoey is always good. Horne resists any attempt to overact a role that lends itself to pomposity and bombast, and Miss Hyson has now arrived at the stage where she no longer depends on her beauty and ingenue personality, but offers a meritorious performance as an actress. *Jolo.*

Plays Out of Town

OTHELLO

New Haven, Sept. 16.

Margaret Webster production of the Shakespearean tragedy in two acts (eight scenes). Stars Paul Robeson; features Jose Ferrer, Uta Hagen, James Monks. Staged by Miss Webster, designed and lighted by Robert Edmond Jones; music by Tom Bennett; associate producer, John Haggott. Presented by the Theatre Guild at Shubert, New Haven, opening Sept. 16, '43; $3.30 top.

Roderigo..........Jack Manning
Iago..........Jose Ferrer
Brabantio..........Averill Harris
Othello..........Paul Robeson
Cassio..........James Monks
Duke..........Robert E. Perry
Lodovico..........Philip Huston
A Messenger..........Henry Barnard
First Senator..........Eugene Stuckmann
Second Senator..........Graham Velsey
Desdemona..........Uta Hagen
Montano..........William Woodson
First Soldier..........Sam Banham
Second Soldier..........Eugene Stuckmann
Third Soldier..........Bruce Brighton
Emilia..........Edith King
Bianca..........Timothy Lynn Kearse
Gratiano..........Robert E. Perry
Senators, Soldiers, Servants, and Citizens: John Ireys, Martha Falconer, Jack Desley, John Gerstad, Jeff Brown, Albert Hachmeister.

What will undoubtedly be hailed as an outstanding presentation of this romance and tragedy of the Moor opened to ovation proportions here. Curtain calls were in order for a number of exceptionally fine performances and general all-around quality stemming from a combination of artistic acting and artistic background that gave the production a high polish.

This particular version of 'Othello' will probably draw response from a wider than usual laity due to its clarity. Condensed into two acts, and unfolding in a simple, lucid manner, it should appeal to the run of the mill playgoer who is not necessarily a dyed in the wool fan of the Bard. That its presentation is topped off with some fine acting is one more item indicative of a prosperous run.

Paul Robeson achieves a long time ambition in delineating for American audiences his conception of the Moor which he interpreted so successfully in London previously. In the present instance, Robeson adds considerably to his theatrical stature with a performance marked with vitality and a keen understanding of his role. His transition from the simple warrior to the jealousy-crazed husband is handled adroitly. His powerful voice is an asset to him at all times and couples nicely with his massive physique to lend authenticity to the part he plays.

Close behind Robeson, if not actually a match for him, is Jose Ferrer as Iago. As the crafty underminer of those who trust him, Ferrer invests the characterization with fine acting skill. His scenes with Robeson are particularly adept. Uta Hagen brings a distinct charm to the role of Desdemona, combining physical attractiveness, a mellow voice, and an essence of tender devotion that places her translation of the part on a high plane. As Emilia (originally announced as a featured role for Margaret Webster, who assumed the part following the premiere), Edith King drew enough humor from the lighter lines and enough drama from the tragic sequences to rate her as a player of considerable acting scope. James Monks fits nicely into the production with a well balanced performance as Cassio; Jack Manning's Roderigo is good and same goes for Averell Harris, as Brabantio; Philip Huston, as Lodovico; William Woodson, as Montano; Robert E. Perry, as the Duke, and Timothy Lynn Kearse, as Bianca.

Miss Webster again demonstrates her staging aptitude in the Shakespearean medium. She has managed to carry her troupe along at a pace, and with an understanding, that makes the play at all times interesting and vigorous. Her talent in this direction is ably supported by the colorful scenic, lighting, and costume background provided by Robert Edmond Jones. An added artistic tone is contributed by the incidental music of Tom Bennett. *Bone.*

One Touch of Venus

Boston, Sept. 17.

Cheryl Crawford-John Wildberg production of musical comedy in two acts. Book by S. J. Perelman and Ogden Nash; lyrics by Ogden Nash; music by Kurt Weill; staged by Elia Kazan; dances by Agnes DeMille; settings by Howard Bay; costumes by Paul du Pont and Kermit Love; musical direction by Maurice Abravanel. Stars Mary Martin, Kenny Baker and John Boles; features Paula Lawrence and Teddy Hart. At the Shubert, Boston, Sept. 17, 1943; $3.30 top ($4.40 opening).

Whitelaw Savory..........John Boles
Molly Grant..........Paula Laurence
Taxi Black..........Teddy Hart
Stanley..........Harry Clark
Rodney Hatch..........Kenny Baker
Venus..........Mary Martin
Mrs. Moats..........Florence Dunlap
Store Manager..........Sam Bonnell
Bus Starter..........Lou Wills, Jr.
Woman Welder..........Jane Hoffman
Sam..........Zachary A. Charles
Mrs. Kramer..........Adelaide Klein
Gloria Kramer..........Ruth Bond
A Salesman..........Johnny Stearns
Police Lieutenant..........Bert Freed
Rose..........Jane Hoffman
Zuvetli..........Harold J. Stone
Dr. Rook..........Johnny Stearns
First Anatolian..........Stanley Prager
Second Anatolian..........Matthew Farrar
Singers: Misses Willa Rollins, Jane Davies, Beatrice Hudson, Marie Elliott, Julie Jefferson, Betty Spain, Messrs. Lynn Alden, Arthur Davies, Matthew Farrar, Jeffrey Warren.
Dancers: Nelle Fisher, Ruth Harte, Jinx Heffelfinger, Jean Houloose, Ann Hutchinson, Pearl Lang, Allyn Ann McLerie, Lavina Nielsen, Ginee Richardson, Patricia Schaeffer, Kirsten Valbor, Carle Erbele, William Garrett, Ralph Lynn, Duncan Noble, Kevin Smith, William Weber, Lou Wills, Jr., Parker Wilson.

Considering the talents combined in its invention and presentation, 'One Touch of Venus' is disappointing as it stands at the moment. It is obvious that its authors, influenced perhaps by 'Oklahoma,' are trending away from the conventional rowdy book musical and are groping to establish a new style in which elements of romance, comedy, whimsy, fantasy, music and ballet are to be blended into a unified form which still utilizes $5.50 glamour and glitter.

Taken from this point of view, it's a difficult show to call since its ties with the past are still too strong to let an average audience see the new direction, if such it is, emerging. From the standpoint of the big, flashy, funny, commercial musical, however, 'One Touch of Venus' is not likely to go, for its humor, never abundant, is of limited appeal, and its music (that which is not reminiscent) is too elusive to catch on a first hearing.

Basically, the show has everything. Its emphasis is on story and song rather than on leg and laugh. The story, skillfully contrived and worked out with sound narrative structure, tells of a romantic barber who, in a moment of impulse, places the ring intended for his fiancee on the finger of a statue of Venus imported by a potent art dealer. The goddess comes to life, falls in love with the nonplussed barber and plunges him and the art dealer into a predicament with the police when she magically disposes of the fiancee. Story has a double twist at the end.

While the lines doubtless are funny when read, they miss constantly on delivery, and okes, as such, do not exist. Seemed as though scripters lost opportunity for laughs by failing to capitalize on Venus' appearance in a modern world. Yarn, at any rate, leaves Paula Lawrence, Teddy Hart and other comics with virtually nothing to do; the starring trio with too much.

Meanwhile the numerous songs spring sometimes easily but usually stiffly from the action. None of them has immediate appeal, all dependent on plenty of plugging. Agnes DeMille's ballets, however, are smash at first sight. Used as integral plot material, they develop naturally, and both of them wow. The second, in particular, 'Venus in Ozone Heights,' is a worthy successor to 'Rodeo' and the 'Oklahoma' choreography, and, given significant music, would stun.

Big factor in probable ultimate success of the show is the great work of Mary Martin. The Venus role is the best thing she's ever had, and she gives it everything. Excelling in every department, she reaches a memorable quality in 'That's Him' (the show's one tune with slow-burn possibilities), and scores a wow personal triumph. Kenny Baker plays the barber with an engaging romantic quality, handling his singing assignments easily and well, if a little on the low dynamic level. He's well liked throughout. John Boles, a little given to striking postures, looks and sings splendidly. Given punchier material, the three would make a niche in musical-show history. Barring spectacular dances by Sono Osato and Lou Wills, Jr., and the ballet, other performers fail to register through lack of material.

There are a few 'numbers' in the conventional scene, but only the barber shop quartet really goes. Ogden Nash's lyrics are polished and witty, but it is a quiet, intimate wit to be relished by connoisseurs. In point of fact, the entire production details, from Bay's set and the du Pont-Love costumes to story, dialog, music and orchestrations (also by Weill), seem slanted to connoisseurs.

Show only has nine days here in which to find out. *Elie.*

Broadway

Harry M. Warner due in N. Y. next Monday.

Hap Ward, still at home, reported somewhat improved.

George (Howard Hughes) McCall back to Hollywood on biz.

Life mag went to Boston for a spread on 'One Man's Venus.'

Charles Thomas of Music Box ticket staff in Polyclinic hospital.

Shortage of help in ticket agencies, one having an 80-year-old 'runner.'

Radie Harris back from Hollywood this weekend, following a summer there.

Jesse Long, manager of 'Land of Fame' (Belasco), lost mother Sunday (19).

Henry Jaffe, attorney for AFRA and AGMA, slated for Army induction Oct. 7.

Max Gordon, out of hospital, will soon start readying 'Over 21' by Ruth Gordon.

Milton Berle serious about becoming a legit producer; has two scripts he's going to do.

Hunt Stromberg arrives from Hollywood early next month on a six-week talent hunt.

Leon Leonidoff, senior stage producer at the Music Hall, has returned from a month's visit in Hollywood.

Screen notables coming to town having trouble on hotel accommodations, so packed are Gotham hostelries.

Owney Lawlor, who operated midtown cafes during the Prohibition era, died at Bellevue hospital last week.

Gill Evans, former Paramount home office flack, now doing his War Bond buying in Bagdad as an OWI staffer.

Arthur Moore, talent department of Young & Rubicam agency, hospitalized in Norwalk, Conn., with a knee injury.

Meta Reis, assistant to Bill Dozier, Coast story editor for Paramount, due east around Sept. 27 to get acquainted with writers.

Lt. Nixon Griffis of the U.S. Signal Corps, son of Stanton Griffis, has become engaged to Martha Groomes (Toni) Hughes, an artist.

Rose Romano, former secretary to Ray Moon, 20th-Fox branch manager, has been placed in charge of the accounting department.

Dick Kolimar's good campaign on his chorus beauts in 'Early to Bed,' with a 'Pinup Girl' series of ads in the dailies, getting attention.

The checkroom at Lindy's is adorned by sign reading, 'Kindly refrain from tipping coatroom boy.' Due to war, boy is now a girl.

Theron Bamberger and Phyllis Perlman to Coast on their 'second honeymoon.' Marion Byram batting for her in George Abbott office.

Helen Hamilton, Troika, D. C., nitery prop., flew a number of N. Y. cafe reporters to Washington for the Joe E. Lewis opening last week.

Arthur S. Abeles, Jr., manager of the Warner branch office at Montevideo, Uruguay, arrived in town over the weekend for homeoffice huddles.

Max Milder, Warner managing director in Great Britain, arrived from the Coast over the weekend and will shove off for London in a week or 10 days.

'Duffy Square' glorified in song by Joe Laurie, Jr., and Fred Hillebrand, published by Alliance Music Co. Father Duffy Canteen will adopt it officially.

Line of girls into Club 18 for the first time in that zany nitery's history. It was the cradle of (the late) Jack White and his saloonatic style of comedy.

As part of its eastern ad-publicity-exploitation department expansion, Universal is adding to its floor space in the RCA Bldg. and rearranging many of its offices.

Robert Ardrey due for Army induction in mid-October. For that reason he had to turn down screen writing offers from Sol Lesser and John Houseman (Paramount).

Despite the panning they gave his new production, 'The Naked Genius,' Boston critics are being cocktail-partyed tomorrow (23) by Mike Todd at the Hub city's Ritz hotel.

Barna Ostertag, legit actress and Stage Door Canteen 'captain,' has enlisted in the Red Cross and leaves Saturday (25) for Washington to begin training for overseas service.

Maria Montez, with her husband, Pierre Aumont, arrived from the Coast last week. They'll be here for several weeks prior to Aumont's departure for overseas duty with Free French forces.

Pfc. Milton Weiss, formerly in publicity at the Metro studio and recently inducted into the Signal Corps, stationed at Astoria, L. I., has gone to Washington State on a special assignment for the S. C.

Austin C. Keough, v.p. and general counsel for Paramount, who has been laid up most of the past summer, coming into his office a few hours a day now, being well on the way to complete recovery.

Oscar A. Doob, Loew's theatres advertising and publicity director, will return to his desk Oct. 1. Doob has been on loan to the Treasury Dept. in Washington and has been in charge of all advertising for the Third War Loan.

Mme. Claude Alphand, French chanteuse, completely recovered from her serious illness which hospitalized her, is scheduled to return to the Blue Angel, where she will head the new show opening the first or second week of October.

Helen Brooks, ingenue of 'Arsenic and Old Lace,' will be a panel leader in a discussion on recreation and education at the inter-racial conference, sponsored by the Council Against Intolerance in America, Saturday morning (25), at the Edison hotel. She's co-chairman of the committee on youth in wartime, of the American Theatre Wing.

Chicago

Anthony L. Cicero, 20th-Fox traveling auditor, is ill in St. Luke's hospital.

Harold Costello, managing director Oriental theatre, gone to New York on talent hunt.

Show Folks, Inc., will give third annual barn dance at the Majestic hotel on Oct. 30.

M-G-M Employees Club held their annual picnic last Saturday (11) at the Lincolnshire Country Club.

Sheila Bromley has replaced Bernardine Hayes as lead in 'Good Night Ladies' at the Blackstone theatre.

Harry Minturn, veteran stock director, has been added to the Great Northern theatre staff as general production manager.

New Bismarck Inn, completely redecorated and reconstructed in modern dress, reopened Monday (20) with music furnished by the Biltmore Girls Trio.

Most Agencies Laud

Continued from page 31

there are a succession of four or five blurbs within a period of two or less minutes. The rotation under such circumstances would be (1) the plug which ends the preceding program, (2) the hitch-hiker appended by the sponsor of the latter program, (3) the stationbreak announcement which the local station interpolates before the network program which follows, (4) the cowcatcher announcement which the sponsor of this succeeding network show inserts and (5) the blurb which opens this same program.

CBS, according to the pamphlet, doesn't think that the stationbreak announcement (between two network programs) doesn't create audience disapproval if properly handled and is not part of a 'triphammer sequence' of announcements. The network, however, has asked its affiliates to 'observe the following restraints' in the broadcasting or stationbreak announcements:

'First—Stationbreak announcements, **wherever feasible,** will be limited to service announcements, such as time signals, weather reports (when permitted) and other service bulletins.

'Second—Sponsorship of such stationbreak announcements will be limited to products which do not compete with products advertised on either the preceding or following network program.

'Third—Adequate 'dead air,' or pause, will be left between the closing of a network program and the stationbreak announcement, likewise between the closing of the stationbreak announcement and the opening of the next program, to avoid hurried delivery or 'crowding,' and to provide an appropriate cushion between the stationbreak announcement and both network programs.'

Columbia estimates that the anti-cowcatcher and hitch-hike rule will affect but 20% of its accounts and a third of all its commercial time.

Chi Meeting Cut Short

Chicago, Sept. 21.

Meeting called by William B. Way, vice-president and general manager of KVOO, Tulsa, at Sherman hotel yesterday (Monday) for purpose of taking definite action against cowcatcher and hitchhiker announcements by network advertisers, was cut short when announcement was made of CBS's intention toward the practice. Managers and representatives of 26 stations were present, enthusiastically commending and endorsing the Columbia move as being in the best interests of better radio broadcasting and public service. They urged other networks to adopt a policy to accomplish the same result and resolved that all cowcatcher and hitchhiker announcements be eliminated from local and national spot programs, both live and transcribed.

Copies of the resolutions were forwarded to all radio stations, advertising agencies, transcription producers, station representatives, networks and members of the planning and advisory committees of each network. Group agreed that another meeting would be held depending on what action other networks took on the matter.

London

The Harry Pearls (Loraine la Fosse) have a new son and heir.

Lupino Lane has been ordered by his doctor to take four months' rest.

Sir Harry Lauder attending war functions in Scotland and singing as well as ever.

W. H. Dwyer, of music hall and radio comedy duo, Clapham and Dwyer, left around $10,000.

George Black has call on Sid Field for one more show, with option on third show resting with the English comic.

'Victory Through Air Power,' prerelease at New Gallery Kinema, usual house for Disney product, Sept. 12.

Lew Grade has option on 'Sailor Beware,' the Kenyon Nicholson and Charles Robinson farce, for London production.

Lady Yule negotiating to film production of 'This Is the Gen,' RAF Fighter Station revue, directed by Flying Officer Cecil Landeau.

Two Cities Films ready to give Sid Fields longterm contract, with first picture calling for $24,000 and % and rising to $60,000 per picture and %.

Reason for Jack Hylton's revue, 'Hi-de-Hi,' moving to Stoll's Kingsway instead of His Majesty's, is that Stoll's has greater capacity and offered better terms.

Phyllis Dixey's first fling at legit is in revival of Anthony Armstrong's farce, 'While Parents Sleep,' at the Theatre Royal, Brighton, under aegis of Will Collins and Baxter Somerville.

Percy Raphael, foreign manager for Anglo-American Films, lost his only son in a recent air raid on Berlin. Latter, on many raids on Germany and Italy, had recently been decorated with the Distinguished Flying Cross.

Reno

By Ted Friend

Roaring in on an Army plane, Leo Carrillo took over Reno in full cowboy regalia, and in the robust hilarity tradition of the old frontier jarred a willing citizenry loose from $1,880,000 of Third War Loan Bonds in a single night's work.

Reno's major gaiety marts continue to do a land-office business with Joe Zamansky's Fortune Club, the swank Trocadero at the Hotel El Cortez, and the popular Riverside Hotel Bar, jammed so that there was hardly enough of the famous dry Nevada air to go around for the paying trade.

Carrillo sparkplugged and m.c.'d a bond mass meeting at the Nevada State Auditorium which, highlighting talent from the town's hot spots, featured a horse parade, cowboys, soldiers and bands. Carrillo's posse, with George McKaig and Jack Fugitt as hosts, consisted of Los Angelenos Hal Kelley, Bill Froelich and Frank Muller. The Reno shebang followed a one-night stunt by Carrillo and his henchmen in Las Vegas, where they sold over $1,500,000 of War Bonds, also in one night's work.

The Troc continues with Eddie Aguilar's rhumba band and 'Happy' Bass and his orchestra providing the music. The Riverside boasts SRO with singer George Hart, now in his seventh year, still in the limelight. The Fortune club pulls in a new show next week, spotting Billy Marvell and Laree Brown, roller skating team; Gueneth Ameron, singer, and Bette Allen, acrobatic and tap dancer. Hold over is the town's favorite Adrianna Galvez, Spanish songbird, and Bob Harris's music makers, now in their third year at the spot.

Buenos Aires

By Ray Josephs

John B. Nathan, Paramount rep, to Cordoba on biz.

Delia Garces inked to exclusive contract for '44 by San Miguel.

Wife and daughter of Guy Morgan, director of Republic, have arrived by plane from U. S.

Eva Franco's company passes 50-performance mark at Politeama in Spanish version of 'Blithe Spirit.'

Spanish company of Josefina Diaz and Manuel Collado opened at Liceo in 'El Suicida Alegre' ('The Happy Suicide').

Julio Lofiego, head of Lumiton, with number of studio's stars, to Mendoza for preem of 'Safo' at Gran Rex in that city.

Spanish warbler Juan Jose Padilla inked by Sono Film to play Escamillo in studio's parody of 'Carmen,' starring Nini Marshall.

Don Jaime Prades, former Metro publicity chief in Montevideo and for Columbia in B. A., named general manager of Pampa Film here.

Shooting started at San Miguel on 'Llego la Nina Ramona' ('Little Ramona's Here'), megged by Catrano M. Catrini, with Olinda Bozan, Oscar Vallicelli and Pepe Iglesias.

Rehearsals of two new revues started at Teatro Buenos Aires by Brazilian company Tro-Lo-Lo directed by Jardel Jercolia, 'Las Meninis Brazileiras' and 'A.E.I.O.U. Urca.'

Ernesto Vilches to head company at Comedia theatre in Spanish version of 'The Passing of the Third Floor Back,' translated by Eusebio de Gorbea. In cast are comic Maria Santos, Eloisa Canizares and film starlet Aida Luz.

Lucas Demare, megger, and assistant Hugo Fregonese with American cameraman Bob Roberts to Paraguay to select exteriors for A.A.A.'s 'Su Mejor Alumno,' based on former Argentine President Sarmiento's novel about his son Dominguito who was killed in battle in Argentine-Paraguayan war. Interiors being shot at San Miguel.

San Francisco

By Ralph Spolter

Bay Meadows race track opens Oct. 2.

Sonja Shaw is back thrushing at the Drake.

Charlie Snyder has taken over Gayety Club.

Benny Rubin has signed for another stanza at Slapsy Maxy's.

Leo Carrillo rides into Frisco with rodeo Oct. 10 at Seal's Stadium.

Henry King will follow Joe Reichman into the Mark Hopkins Peacock Court Sept. 28.

Sophie Tucker goes into Bal Tabarin Nov. 4. Soph will have completed film chores by then.

Red Nichols, trumpeter, is conducting Henry Busse's band at the Palace hotel in absence of leader, who was stricken with appendicitis.

Joe Blumenfeld has acquired old Portala theatre, which has been a garage for the past 15 years. He will renovate and reopen as first run film house in November.

St. Louis

By Sam X. Hurst

'Doughirls' will tee off the 1943-44 legit season at the American theatre Sunday (26).

Sam Taft, manager of the Drive-In theatre, Des Peres, Mo., convalescing from recent operation.

Don and Sally Jennings, ballroomologists, currently headlining floor show at Club Continental, Hotel Jefferson.

'The Damask Cheek' will open the 17th season of the St. Louis Little theatre Nov. 1. Gordon Sommers will direct.

Harry 'Papy' Cheshire, maestro of the KMOX hillbilly galaxy, now in Hollywood making his fourth flicker for Republic Pictures.

Vladimir Golschmann begins his 13th year as maestro of the St. Louis symph orch Nov. 6. Joseph Szigeti, violinist, will be the season's first soloist.

'False Security'

Continued from page 1

curity and that to offset the loss of certain accounts, whose current patronage of network radio is in a large measure traceable to their war profits, broadcasting must at the earliest concentrate all its promotional facilities on this element of peace-time advertiser.

Lack of materials and changeover of production had upon America's entry into the war deprived radio of a goodly number of its consistently loyal customers. In the interim radio has developed a new series and brand of success stories. It is the opinion of the foregoing sales executives that now is the time for the various time-selling factions of the industry to document these stories for the benefit of the war-scattered advertiser emigres and to start winning them back to the radio fold. A smart s[illegible]man, these execs point out, maintains a friendly contact with an old or likely customer even when the latter isn't for the moment handing out orders.

Concrete Basis for Warning

The warning and advice as voiced by these sales execs are not without a concrete basis. They see an ominous significance in the daily reports of their salesmen. For instance, package goods accounts have of late revealed that radio cannot expect any additional business from them for some time to come. The packagers feel they have reached the peak of their advertising expenditures until the termination makes it again possible for them to increase production and distribution. The latter factors have nudged them into the position of spending more on advertising than the traffic can bear. In other words, the amount of goods they have available for sale is not enough to bring them a sufficient markup or profit in relation to the commitments already made for advertising the product.

This slowdown of advertising commitments in the packaging field, according to the executive sources, has already been reflected in daytime network sales. The night-time schedules are loaded with commercials but the daytime regions are still full of open spaces and the rate of daytime buying in these network spheres this season has been not only way behind the night-time trend but appreciatively under last year's status

Hollywood

Ava Gardner divorced Mickey Rooney in Las Vegas, Nev.

Gordon Hollingshead on the mend after a week under oxygen tent.

Milt Howe checked out of RKO to open his own publicity agency.

Arline Judge demanding $6,303 in back alimony from Wesley Ruggles.

Murphy McHenry checked out of Paramount to join RKO publicity staff.

Patrick Desmond returned to pictures after physical rejection by the Army.

Kermit Maynard, film cowboy, broke three ribs in a bulldogging scene.

Henry Busse, orchestra leader, recovering from an emergency appendectomy.

Gordon Hollingshead home from the hospital, recuperating from a heart attack.

Lou Costello sold his Band Box nitery to Teddy Wittenberg and Sandy Menein.

Jesse L. Lasky surprised by his production crew with a birthday party on the Warners lot.

Lana Turner and husband, Steve Crane, leaving for a tour of eastern Army and Navy hospitals.

John LeRoy Johnston shifted from Hunt Stromberg to Frank Ross Productions as publicity director.

Whitney Bolton took Don King and Dorothy Campbell with him in his shift from Warners to Columbia publicity.

Ned Depinet and Edward Alperson, RKO execs, in from New York for studio huddles with Charles W. Koerner.

Karl Herzog, secretary-treasurer of PRC, in town to straighten out legal details of the purchase of Fine Arts studio.

Joan Marsh to Las Vegas, Nev., for a quick divorce from Charles Belden, writer, to replace her recent California decree.

Henry Busse laid up with bronchitis while Monogram shoots scenes of his orchestra without a leader in 'Lady, Let's Dance.'

Claire Alexander, screen actress, filed suit for divorce against V. A. Makzoume, once owner of the Victor Hugo restaurants.

Mexico City

Sam Rosoff, New York subway-builder, in town.

Free motion picture courses being offered by the National University.

Raquel Rojas, film dancer, back from an extended trip to Los Angeles.

Big turnout at the Philharmonic concert, proceeds for Belgium war victims.

Dolores del Rio and her mother moving to their new ranch home at Coyoacan.

J. Walter Thompson looking over local field and may open full-time office here.

Ana Maria, featured in the Spanish Ballet, made her radio debut over XEOY.

Ann Cutler, representing King Features, turning out Mexican stuff for her syndicate.

Healy and Mack have joined the Paco Miller's Pachuco revue now touring the provinces.

Visitor here is Mrs. Lorna Lindsley, American writer, who recently authored 'War Is People.'

Reforma hotel roof garden closed for the season; Ciro's, in same building, picked up most of the customers.

Hollywood crowd in town includes Veronica Lake, Jinx Falkenberg, Paulette Goddard and the ex-Mrs. Jack Oakie.

Reported English daily newspaper to start here soon. There are 50,000 Americans here now, without an English publication.

Talk of the town is the modern art exhibit at the Paseo de la Reforma galleries by Diego Rivera, Jose Clemente Orozaco and the ex-Mrs. Diego Rivera, Frida Khalo.

Charles E. Morrison of the Hollywood Mocambo nitery, in town looking toward opening a similar spot here. He signed Elvira Rios, local singer, for an indefinite stay at his Hollywood club.

Pittsburgh

By Hal Cohen

Ted Blake has gone to Philadelphia for another engagement at the Swan Club.

Eddie Spector to Minneapolis for meeting of symphony orchestra managers.

Irene Loomis out of the WACs and back to her secretarial post at WCAE.

Donna Geisler, the one-woman band, coming home after long overseas camp tour.

Tampa Ring of Magicians Society feted Dante, Randolph and Rajah Raboid here last week.

Fredric Schader in town ahead of Ed Wynn's 'Big Time,' replacing Joe Flynn as advance agent.

Joe Negri, young guitarist, has left Shep Fields' band and returned to 7th Avenue Hotel Lounge.

Margaret Casey, of M-G booking staff, engaged to Joseph J. McGeever, Jr., Allentown, Pa., steel man.

Literati

Bond Drive's P.A.'s

Press bureau of the local War Finance Committee, under John Price Jones, was finally completed just in time for the opening of the Third War Loan drive by Chester Hope, one-time associate editor of King Features and general manager of Universal service, who was in the Intelligence service in the last war as a lieutenant in the Navy. Hope had difficulty getting personnel because of the journalistic manpower shortage. He now has as his city editor James Moran, former White House and foreign correspondent and bureau manager for the AP and UP. A number of well-known writers are on the staff, covering all phases of the campaign, including:

Inez Lopez, novelist, and wife of Octavus Roy Cohen.

Lillian Day, novelist, playwright and short story writer.

Lillian Lauferty, novelist, and short story writer.

Carold Weld, Paris correspondent for Chicago Tribune and Universal service.

Charme Seeds, short story writer and publicist, wife of Charles Speaks, who runs a publicity bureau.

Jane Franklin, feature writer on Mirror.

Lyon Mearson, novelist, playwright, short story writer and magazine editor.

Clarence C. Green, instructor in English at Harvard, Lehigh and Tennessee.

Herbert Lawrence, editorial writer on Barron's.

Norman St. Denis, sports writer and son of Walter St. Denis, well-known sports editor.

Jesse Siegel, city editor, Staten Island Advance.

Frank Vreeland, former screen and stage critic and Hollywood writer and director.

Billy Rose's P.A. Troubles

Michel Mok's return to newspaperdom as special Washington correspondent for the N. Y. Post has disrupted Billy Rose's p.a. setup. Two ex-trade newsmen were slated to succeed Mok, but Eugene Burr (ex-Billboard) is faced by an Army call, so he won't take on the Diamond Horseshoe (Rose's N. Y. nitery) assignment.

Wolfe Kaufman, ex-'Variety' and later drama and film critic of the Chicago Sun, faces a situation with the Assn. of Theatrical Managers and Agents which must first be straightened out before he can handle the publicity on Rose's forthcoming 'Carmen Jones,' legit.

Reader's Diges' Gets Competition

Magazine Digest, Canadian rival to Reader's Digest, is set to make a pronounced bid for more U. S. circulation, probably at the expense of its American competitor. Canuck pub has been streamlined and new combo editorial and circulation offices taken in New York. Lois Maxon is in charge of the N. Y. editorial staff, with editorial headquarters in Toronto.

Seemingly, Magazine Digest can get all the additional paper it would need if its U. S. readership goes on the rise. Reader's Digest, on the other hand, has had to take paper cuts, along with all other pubs in this country. Streamlining gives Magazine Digest a vastly different appearance from Reader's Digest, though it's still pocket size. Previously, appearances of the two almost matched.

Still another digest making a bid for sales here. Everybody's Digest, whose future had been uncertain after its initial issue, has finally gotten a paper allotment and will continue. Sponsors of Everybody's are Tom and Lorna Farrell, publishers of The Woman.

SRL Change Pays Off

Metamorphosis of the Saturday Review of Literature from a strictly book review mag to one covering all the lively arts continues, and it's paying dividends. Circulation is now reported up to around 40,000, with ad revenue scoring a 35% rise for the last six months.

Failure of the Saturday Review to get on a paying basis until comparatively recently again proves that U. S., unlike Britain, simply won't go for a mag dealing solely with books. Old Funk & Wagnalls firm dropped a mint with its pretentious mag, International Book Review, before becoming convinced of that. And the old Bookman finally expired of financial anemia, too.

Lot of money has been poured into the Saturday Review. Even Henry Luce, despite phenomenal success with Time, Life, et al., couldn't make it go when he had it, and pulled out. When it was decided to expand policy of the Saturday Review recently, J. R. Cominsky was brought in as exec v.p., and he's been directing its push. Norman Cousins is the editor.

Ernie Pyle Salutes Show Biz

Ernie Pyle, N. Y. World-Telegram war correspondent kudoed show business' role in the war effort, and overseas entertainers in particular, in last Thursday's (16) W-T. Article was devoted chiefly to Bob Hope and his troupe, whom Pyle met in Sicily, the correspondent accenting the tremendous hypo given the boys on the front line by the appearance of the film and radio star.

'Bob Hope,' says Pyle, 'is one of the best that ever went to Africa. He has the right touch with soldiers. He can handle himself as well in a hospital full of suffering men as before a rough audience of 10,000 war-coursed ones.'

Pyle takes vigorous exception to some overseas officers heard to comment: 'We're over here fighting a war, not to be entertained. Don't they know there's a war on?' 'The boys,' Pyle retorts, 'need and appreciate the Bob Hopes.'

Farmers Sue on Book

Charging that 'The Farm Bloc,' by Wesley McCune and published by Doubleday, Doran & Co., contained false and defamatory matter, the Michigan Farmers Guild has filed a $50,000 damage and libel suit against the publishers in the Wayne County (Mich.) Circuit Court.

According to Kenneth C. Weber, attorney for the Farmers Guild, McCune said that the organization was allied with John L. Lewis and the United Mine Workers in the attempt to organize dairy and other farmers in Michigan. He charges that the allegation was false and that it has injured greatly the reputation and business of the Michigan Farmers Guild.

See Further Newsprint Slash

Further newsprint cuts will be inevitable next year, War Production Board told newspaper publishers, following formal announcement that the cut for the last quarter of 1943 will be another 5%.

WPB Chairman Donald Nelson warned that next year's slashes may be far deeper because of the shortage of cutting pulpwood in Canada and the U. S. Even if Canadian soldiers should be furloughed to work in the forests, he said, it would be nine or 10 months before any benefit would be felt in the newspaper business.

Action comes despite congressional efforts to stave off the further lopping of newsprint supplies.

Pulitzer Indicted on Hunting Rap

Joseph Pulitzer, owner-publisher of the St. Louis Post-Dispatch, last week was indicted on three counts for violating the Federal migratory bird act at Stuttgart, Ark., widely known wild duck hunting grounds. Pulitzer is charged with having exceeded the limit on three different days last December. From his Bar Harbor, Me., summer home Pulitzer wired his newspaper that he would decline to make a statement at this time but would make one 'after the case is disposed of.'

Penalty upon conviction of the misdemeanor is a fine of not more than $500 or a jail sentence not exceeding six months.

Bogart as Whodunit

Departure in film fan mag interviews is that by Geoffrey Homes with Humphrey Bogart in Movieland for October, entitled 'The Case of the Curious Bogart.' It's in the style of Homes' book-length whodunits.

Homes is Don Mainwaring, of the RKO studio press department, and he's been penning whodunits for years. He and Bogart have been personal friends for years.

Youngest Book-of-Month Author

Corporal Richard St. George, of the 32nd Infantry Division, is the youngest author ever to be honored by the Book-of-the-Month Club. His book, 'c/o Postmaster,' a humorous account of the Yanks in Australia, is a club selection for October. He's 23.

St. George's selection carries with it a guarantee of $20,000. He's currently stationed in Australia.

CHATTER

Son to the Tom Heiners. Father is the mag scribbler.

Richard S. Dodson, Jr., named managing ed of This Week, the newspaper supplement.

Lee Posner, amusement editor of Il Progresso Italo Americano, also doing radio-film column on Sundays.

Laura Z. Hobson's 'The Trespassers' (S&S) is a first novel for the former promotion manager of Time, Inc.

W. J. Robertson, editor of Easton, Pa., Express for the past seven years, has resigned to join the publication department of Bethlehem Steel.

Barney Nagler, of the Bronx Home News sports staff, has a piece in the current Coronet, and has sold the mag still another for winter publication.

Bill Hosey, night telegraph editor of the N. Y. Mirror, leaves Oct. 5, having been appointed U. S. labor concilliator for the state of Washington.

Quite a turnout at Toots Shor's for Frank Graham's party in honor of the N. Y. Sun vet sports writers shifting over to an associate editorship of Look mag.

Clinton B. Conger, UP war correspondent, home for a vacation, married Barbara Heath. Brother of the groom is Beach Conger, of the N. Y. Herald Trib staff.

William Dodge has purchased the Easton, Pa., Morning Free Press, recently converted from daily to weekly, and will publish it on Sundays, changing name to Sunday Free Press.

Lester Bonney so wrapped up in a book he began while summering in Maine, he'll stay there until Christmas, at least. Feels he may spoil the mood by returning to New York sooner.

Leopold Stokowski's 'Music for All of Us' will be published Sept. 27 by Simon & Schuster. Book has novel slant since the maestro tied up his musical analyses with everyday life.

John Philip Sousa, III, who is a member of the Washington staff of Time mag, will have his book-length family portrait, 'My Family, Right or Wrong,' published by Doubleday next month. Volume, oddly enough, does not mention his famed grandparent, the band leader.

Verne Burnett, vice-pres. of General Foods, has authored 'You and Your Public,' a book about industrialist relations with labor, stockholders, Government and the public, for publication by Harper & Bros. He is also the author of 'National Defense,' published in 1940.

Bil and Cora Baird of the 'Ziegfeld Follies' profiled in Satevepost.

Gertrude Stein's continued residence in southern France, apparently unmolested, remains a mystery to the literati bunch. She's an American Jewess which, because of the Nazi occupation, would mark her for considerable harrassment but apparently seemingly not.

Howard J. Green's story, 'My Daughter's Arithmetic,' will be published by Good Housekeeping.

Preston Sturges is writing his own life story, titled 'The Events Leading Up to My Death.'

Lieut. Felix Riesenberg sold his new novel, 'The Drifting Corpse,' to Alfred Knopf for autumn publication.

New Coward Tune

Continued from page 2

one newspaper, which declared: 'We are bitterly disgusted and ashamed at Noel Coward's song. Do you think the British people will tolerate this?'

Tom Harrison, radio critic of the London Observer, called the song 'clever and witty, but nasty, too, a reductio ad absurdum of the theme that all Germans adore war and that those of us who distrust a peace of vengeance are crazy folk.'

The AP dispatch says that left wingers, rightists, servicemen and women, civilians, writers and ordinary radio listeners have given the playwright-composer a tongue lashing.

Coward is currently in the Middle East entertaining troops in camps, hospitals and bases.

Need 'Hymn of Hate'

Opinion in this country is that we need a good 'hymn of hate,' similar to the Germans' 'Horst Wessel' and 'We Sail Toward England.' Irving Berlin did a new version of 'This Time' for 'This Is the Army,' with the 'hate,' the new lyrics reading, 'We're dressed up to kill,' meaning, of course, the army outfit. However, it was changed to 'dressed up to win,' out of deferment to sensitivities.

OBITUARIES

PATRICK J. KEARNEY

Patrick J. Kearney, 69, former vaude performer and for many years straight man in burlesque, died Sept. 13 in Union City, N. J. Funeral service was held Thursday evening (16) by the Catholic Actors' Guild, of which he was a member and remains were shipped to Scranton, Pa., for a requiem mass and burial in Cathederal cemetery there on Friday (17).

Kearney had been in various branches of show business during the past 50 years. In earlier years he had appeared in old school road melodrams and legit. After diverting to vaude for several years, he entered burlesque. He straighted for the best comics when burlesque was in its heyday. The few comedians still around claim Kearney was one of the best 'feeders' in show business.

He continued in burlesque until the collapse of the Columbia wheel. He then aligned with Thomas Phillips in organizing burlesque performers into the Burlesque Artists' Association.

J. ARTHUR YOUNG

J. Arthur Young, 63, character actor, died Sept. 14 at his home in Kew Gardens, L. I. He was born in Chicago, Ill., and early in his career appeared with stock companies in Denver, Detroit, Washington, D. C., and Philadelphia.

Young was in the original production of 'Yellow Jacket,' and made his greatest success with Fay Bainter in 'East Is West.' He later appeared in 'Lost Horizon,' 'Night of January 16th,' 'Fredericka' and 'The Star Wagon.' More recently he appeared in 'The Male Animal' and early this year had appeared in 'The Barber Had Two Sons.'

He was a member of The Lambs, Equity, Actors' Fund and Episcopal Actors' Guild.

Survived by widow, brother and a sister.

MRS. ANNA ST. MARTIN

Mrs. Anna St. Martin, former legit actress known professionally as Jessie Lansing, died in Lansingburgh, N. Y., Sept. 18. She had appeared with Frank Mayo in 'Three Musketeers' and other legit productions, also in the vaude version of 'The Old Homestead.'

She retired from the stage after marriage. A daughter survives.

JOHN SUMMER

John Summer, 30, press agent, died Sept. 15 in Veteran's Hospital, Sawtelle, Cal., after two months of illness following his medical discharge from the Army. Before he entered the service he had handled publicity for Harold Lloyd, Walt Disney and Paramount.

EMIL LIME

Emil Lime, 44, acrobatic contortionist, died in New York Sept. 13. He had been the featured member of the Lime Trio, vaude group.

Survived by widow.

Robert Schmidt, 65, theatrical costumer, whose work began with the Louisiana Purchase Exposition in 1904 died in St. Louis last week. He was costumer for the Municipal Theatre Ass'n since its inception in 1918 and continued to furnish costumes for the alfresco opera ever since.

Clay J. Smith, Jr., 26, bandmaster, died in Cleveland, Sept. 18. He was a pianist and had been playing in orchestras since 15. Survived by widow, daughter and parents.

Edwin E. Miller, 66, Universal studio film editor for 26 years, died Sept. 14 in Los Angeles, following a heart attack.

Gail Arnold Johnston, 49, who directed Johnston's orchestra since death of father 10 years ago, died Sept. 11 in Cleveland.

Emil A. Miller, trumpet player in the late Louis Rich's radio and pit orchestra for nearly 20 years, died Sept. 16 in Cleveland.

George L. Bowers, 74, retired actor, died Sept. 14 at New Philadelphia, O.

MARRIAGES

Shirley Brown to M/Sgt. Alvin Cohen, in Pittsburgh, Sept. 16. Bride is a legit actress.

Dorothy Ketterer to Russell Zabra, in Pittsburgh, Sept. 13. Bride is with National Screen Service; groom is booker for Republic pix.

Ann Benedict to William Belsey, Jr., Sept. 17 in Los Angeles. Bride is radio scripter; groom is agency writer.

Nancy Coleman to Whitney Bolton, in Los Angeles, Sept. 16. Bride is a contract player at Warners; groom is publicity accelerator at Columbia.

Florence Magnus to Syd Chapman, Sept. 14, in Coldwater, Mich. Groom is western Michigan representative for RKO.

Olga Godec to Robert Scott in Cleveland, Sept. 12. Bride is nitery singer.

Ersell Woods to Les Goodwins, Sept. 19, in Beverly Hills. Bride is film actress; groom is film director.

Martha O'Driscoll to Lieut. Commander Richard Donald Adams, in Beverly Hills, Selt. 18. Bride is screen actress.

'I Don't Care'

Continued from page 2

importance of a picture plug in 20,000,000 homes.

Like the studio crowd, agency men have those clannish instincts and pour out their troubles to those who have a sympathetic understanding. And once the word gets around that so-and-so is a trouble-maker guest bookings will be few and far between. Once on the 'list' they'll be severely left alone and given the silent treatment, which is often fatal to a screen career.

Scouts Moan

Eastern talent scouts are bemoaning the fact that radio stars, formerly of the legit stage, are turning up disappointing as screen possibilities. When they return for stage shows, their long stay away from the visible acting medium shows up strongly, it's contended.

Stage shyness, because of their having been away from that medium so long, makes them loom as highly dubious screen talent even though vets of long experience, it's pointed out.

BIRTHS

Mr. and Mrs. Jack Cleary, son, Sept. 10 in New York. Father is audition director of the Blue Network.

Mr. and Mrs. Phil Anderson, son, in Los Angeles, Sept. 13. Father is assistant to Pete Smith at Metro.

Mr. and Mrs. Abby Berlin, daughter, in Hollywood, Sept 14. Mother was Iris Meredith, screen actress; father is an assistant director at Columbia.

Mr. and Mrs. Thomas Kettering, daughter, in Chicago, Sept. 15. Mother is Shirley Deane, best known in the 20th Century-Fox 'Jones Family' pictures; father is RKO exploitation man at Buffalo, N. Y.

Mr. and Mrs. Matt Barr, daughter, in Los Angeles, Sept. 13. Father is publicity director for KFI-KECA there.

Mr. and Mrs. Harold Stout, son, in Fort Wayne, Sept. 10. Father is musician at WOWO-WGL, Fort Wayne.

Mr. and Mrs. Samuel Lesner, daughter, in Chicago, Sept. 16. Father is night club editor of the Chicago Daily News.

Mr. and Mrs. Russ Morgan, daughter, in Chicago, Sept. 16. Father is the band leader.

Mr. and Mrs. Ed Prentiss, son, in Chicago, Sept. 14. Father is radio actor in that city.

Mr. and Mrs. Henry Rogers, son, in Hollywood, Sept. 19. Father Is a Hollywood press agent.

Mr. and Mrs. Sigmund S. Maitles, daughter, in Far Rockaway, Sept 13. Father is with ad-publicity dept. of Columbia Pix homeoffice.

Mr. and Mrs. Frank Sennes, son, in Cleveland, Sept. 12. Father is talent agent in that city.

Mr. and Mrs. Paul Draper, daughter, in New York, Sept. 16. Father is the dancer; mother is the former Heidi Vosseler, ballet dancer.

Al Mastren, from Benny Goodman; Ed Kiefer, from Bob Chester, and Bill Grande form a completely new trombone section joining Woody Herman this week. Cappy Lewis, trumpeter, who had moved from Herman to Tommy Dorsey, is also returning.

House Reviews

Continued from page 24

APOLLO, N. Y.

simplify to the point of getting the entire ensemble across at one time.

Hines has gathered about him plenty of top musical talent, especially some of the femme soloists, who are lookers and can do plenty on their respective instruments. Same goes for his new vocal quartet, the Blue Bonnets, four gals who are fresh in appearance and sell a tune with ease.

Vocalists Sarah Vaughn and Warren Evans are tip-top, both presenting a smooth appearance, poise and an ability to handle a lyric. Evans, who's made a name for himself via recordings, is a real find, the lad displaying pipes that wrap up a song.

Surrounding bill, including Jesse James and Babe Lawrence, hoofers, have appeared at the house before. House comedians George Wiltshire, Pigmeat and Vivian Harris get the best laughs of the evening in a skit.

William Morris agency is booking

STANLEY, PITT

Pittsburgh, Sept. 17.

Blue Barron Orch, Modernaires with Paula Kelly, Dick Buckley, Lyda Sue, Fran Scott, Carolyn Cromwell, Dick Mack, Mert Curtis, Tiny Wolfe, Maurice Spitalny Orch (16); 'Swing Shift Maisie' (M-G).

First show this afternoon, (Friday) had to get along without the Blue Barron crew. Band couldn't get train accommodations out of Louisville and had to travel by automobile. In addition to several of the guys being late, the truck carrying the instruments was involved in a wreck near Zanesville, O., and that added several more hours to the delay. Orch, however, was on hand for the second performance; in fact, Barron arrived in time to run on for a bow, in sport shirt and slacks, just at the curtain.

Maurice Spitalny and house crew do an okay job of subbing and also manage to pad the layout a bit by reviving a recent overture of his from the stage, medley of 'Vagabond King' tunes. Show naturally ran considerably short, consuming only about 40 minutes instead of customary 60.

In Barron's absence, m.c. chores were handled by Dick Buckley, English mimic making his first appearance locally and mopping up. Brings a new twist to his impersonations, bringing four boys from the audience, sitting them on chairs with funny-looking hats and then sitting behind quartet and propelling them in the Charlie McCarthy manner while he does the different voices in a would-be radio program. A terrific howl and mob went for him in a big way.

Glenn Miller Modernaires are back again, with Paula Kelly, wife of Hal Dickinson, one of Modernaires, and herself former singer with several name bands, replacing Marion Hutton. Kelly gal fits the group like a glove and they're still just about the best of the harmony quartets extant. Do four numbers, all of 'em sockeroo, and the crowd wanted more, pounding their palms so consistently group had to come back and confess that they hadn't time to rehearse any additional tunes with the band.

Other turn on the bill is Lyda Sue, attractive acrobatic dancer who clicks solidly in a fast few minutes. Biz wasn't so hot for getaway because Stanley had an assistant manager outside announcing that Blue Barron wouldn't be at the first show. That turned flock of people away and house was considerably less than half full. *Cohen.*

ORIENTAL, CHI

Chicago, Sept. 18.

Ray Herbeck Orch (12) with Lorraine Benson, Allen Hughes, 3 Stooges, Maysy & Brach, Grauman Revue (4); 'Jitterbugs' (20th-Fox).

Management has dusted off its mammoth organ and bill is preceded by a community sing with Preston Sellers at the console with good response from the audience.

The acts are backed by Ray Herbeck's Orchestra. While not a very strong stage band the outfit manages to please generally with fairly good instrumentation and specialties.

Opening with 'I Want a Big Fat Mamma' which spotlights the kettle-drumming of Bill Martin and a song chorus by Chee Chee Carozza, Herbeck introduces 16-year old Bobby Peterson who gives trumpet impressions of Harry James, Clyde McCoy, Henry Busse and others to good response. Allen Hughes, baritone with a good voice vocals 'Sunday, Monday or Always' and 'People Will Say We're in Love' to nice applause and Bill Martin, drummer, does some fancy skinbeating on a tune called 'Blitzkrieg.' Lorraine Benson, featured femme soloist, does nicely with 'Slender, Tender and Tall,' 'Put Your Arms Around Me' and 'Baby, Do Something.'

Maysy and Brach open vaude portion of bill with clever stunts on the unicycle. Combining good sense of balance with showmanship and win merited applause.

Three Stooges stop the show with their broad, lowdown comedy antics. They have the audience roaring throughout although their routine leans toward the rowdy side. Despite this they goaled 'em for hit of the bill honors.

Saul Grauman Revue, three girls and a man, combine flash with talent and a good idea. Tee off with a fencing tap by two of the girls then a solo tap by another, with the trio doing a boogie woogie routine before the quartet go to work on the Stairatone. As the four dance on steps tunes such as 'Bells of St. Mary,' 'March of the Toys' and excerpt from the '1812 Overture' are produced by bells from pressure on the steps. Novelty goes over big. *Morg.*

EARLE, WASH.

Washington, Sept. 17.

Calgary Bros., Max & Gang, the Roxyettes, Jo Lombardi's House Orch; 'Destroyer' (Col).

Lights and production makes show a spectacular and entertaining diversion. Harry Anger works on the circus motif, with balloons and tinsel strips bringing on the Roxyettes for a novelty parasol number, the girls having variable sun shades and making geometrical patterns. They introduce Max and his gang. Max is an agile acrobat with some idea of eccentric dancing. His gang is a group of fox terriers, worked smoothly into his acrobatic routine. Clever act and five bows for Max.

The Calgary brothers always go good in Washington. Their routine is familiar, with the slow motion drunks, the hold-up, demonstrating muscle control and coordination. Roxyettes come on again for a 'Music Lesson' number in which they tap out tunes on orchestra bells with their fingers and toes. Overall is the melody from the loud speakers provided by an unseen blind songstress, Joyce Romero. She has a pleasant voice and has a radio program on WINX. *Arke.*

PALOMAR, SEATTLE

Seattle, September 15.

Dave Peters, Tyler & St. Clair, Martha Wright, Frances Wills, Ann Corio, Betty May, Irv Antes house orch (8); 'Heading for God's Country' (Rep.).

Stripper Ann Corio heads the bill this week in a hasty little sketch titled 'How to Undress With Finesse.' She undresses, or just about, and the customers love it; but it is an uninspired spectacle relieved only by her good looks.

Dave Peters, emceeing the show, brings on Tyler and St. Clair for a go at the xylophone, with couple scoring in a clever bit with puppets attached to their chests and sticks as feet for a dancing exhibition. Martha Wright, blonde looker, on next for vocals of 'You'll Never Know' and 'Begin the Beguine.' Gets over nicely and encores with 'Time on My Hands.'

Frances Wills in trey spot does a dance with a large brass ring as a prop, creating some novel patterns with the shining circle. She follows with an acrobatic dance to 'Indian Love Call', to a big hand.

Ann Corio then enters and bandies chatter with Peters, doing a take-off on Andy Hardy meeting his girl friend. A little blue, but not much else.

Miss Corio leaves, with promise of more to come, and Betty May, violinist plays and sings, then provides background for recitation by Peters which garners laughs. Peters, who works hard, also does a session of tap dancing, and Betty May comes back to play 'Indian Love Call.'

Curtain rises to disclose two bedrooms set up on stage, with Miss Corio undressing in one, and an unbilled 'Mrs. Jones' depicting what a horror undressing can be in the other. Offstage voice, Peters again, details right and wrong way to undress while Miss Corio divests, looking very nice indeed.

Big house at first afternoon show.

NATIONAL, L'VILLE

Louisville, Sept. 17.

Shep Fields Orch (12) featuring Meredith Blake, Rosalind Gordon, Ben Rochelle & Jane Beebe, Lew Hoffman; 'Swing Your Partner' (Rep).

Giving out from the stage this week is Shep Fields' so-called 'new music,' and it's crowd pleasing. Fields' all-reed combo, with nine saxes and clarinet doubles making up the front row, really give 'em something in the way of solid music. Leading off with 'American Patrol,' band follows through with 'I Surrender Dear' and other pops. Gets nice reception on 'Lost Chord,' with the sonorous voices of the various pitched saxophones simulating an organ effect. A swell arrangement of lighting embellishes the music, and is tremendously effective.

Fields plays one number in his old 'rippling rhythm' style which he abandoned two years ago. Still sounds good. He makes his introes in a refined well modulated voice, and band reflects Fields' meticulous musicianship.

Vocalist Meredith Blake makes her best effort with 'Lost Chord,' and 'Pistol Packin' Mamma,' assisted by two band boys. The trio exaggerate the tune, and wham over a real hit with the audience. Lew Hoffman, juggler, gets laughs with his bouncing balls and hat routine. Makes a classy appearance in tails, and pleases the customers. Rosalind Gordon, dancer, exudes gracefulness and personality, with a pleasing routine of taps, getting a swell hand and encore.

Dance team of Ben Rochelle and Jane Beebe come on with standard ballroom stuff, then launch into a laugh and knockabout routine, which has the femme going in for some zany eccentric stuff, and her partner taking a rough going over as her foil. Pair are sure fire, and win a rousing hand. Had to beg off.

Fields' band closes with a sizzling rendition of 'One O'Clock Jump' with the teen agers bouncing in their seats, and which closes the show with a solid kick. Patrons of this house like the name bands they are getting, and Fields' rates plenty high with the local jive lovers.

House two-thirds full when caught at first show Friday (17). *Hold.*

RKO, BOSTON

Boston, Sept. 16.

Guy Lombardo Orch (13) plus Belett & English Bros. (3), Pelletiers, Lathrop & Lee; 'Adventures of Rookie' (RKO).

The Lombardo layout differs from year to year only in detail. Same rich diet of pop tunes thickly daubed with schmaltz, same quavering Lombardo vocal trio, same quiet, restrained presentation—and same wow response from the audience.

Band does 'In My Arms,' 'All or Nothing At All,' 'People Will Say,' 'Don't Worry,' 'No Ceiling on Love,' 'Frankie and Johnny' and so on, each offering various combinations of vocals by the Trio, Kay Penton and Billy Leach. Audience likes the results and lets the fact be known.

Show's specialties climax with Belett and the English Brothers in their standard vaude rough house, clicking neatly. The Pelletiers, in which Pelletier does ballroom terps with perp, seems to please, while Lathrop and Lee catch warm hand with smart dance routines.

A. M. biz here practically nil since school opened. *Elie.*

Raps CBS Rules

Continued from page 1

the network ran Monday in New York and Washington papers as the springboard for his own editorial.

Columbia's policy, according to Winchell, would tend to stifle the enterprise of reporters who are deeply concerned with uncovering alien enemies of America and other malefactors. The network, wrote Winchell, should know better than anyone else how such a policy could be easily outwitted and lead to 'vicious and irresponsible reporting.' Winchell cited as an example the biased treatment given by Fulton Lewis, Jr., of Lou Maxon's resignation from the OPA, not by editorializing but by merely reading Maxon's 'opinion' of Administration methods and offering not a word of the Administration's case.

According to Winchell, if another commentator sought at the time to contradict Maxon's charges he could not, under the CBS rule, utter them. Winchell added that he realized that 'the rule comes up at a time when a mob of influential office-holders are at odds with the Administration' and that, 'in a way, Columbia can't be blamed for wanting to keep its neck pulled in.'

Columbia's answer to all these counter viewpoints is that the function of a radio franchise owner is to offer the news without any personal twists or bends; that the commentator should limit himself to clarifying the news and investing his report with background, and that if there is to be any 'pulpiteering' or expounding of personal causes or philosophies it should be kept out of the news program and be treated on the same basis as any other controversial subject and in a program separate from the one containing just news.

Despite the CBS and White statements, the network has apparently not entirely maintained a policy against the expression of personal opinion in its news programs. Cursory examination of recent issues of the Weekly Digest of Radio Opinion, published by Radio Reports, Inc., reveals any number of such statements by CBS broadcasters.

Cecil Brown, early in August, in discussing the State Department program for Italy, 'whatever it may be,' said that the 'desire for a cheap victory may prove expensive in the long run' and referred to a 'Pollyanna approach' to the problem.

William L. Shirer not long afterward asserted that 'the Atlantic Charter is a noble document, but what are needed are cold facts.'

Quincey Howe, referring to Hull's professed lack of knowledge about whether Stalin had been invited to Quebec, spoke of 'appalling conditions' in the State Department and added that 'many people feel' that Roosevelt has 'ignored liberal representation' in forming U. S. foreign policy.

Bill Costello declared, 'It is evident that the Allied nations have no special program,' and that the 'occupied countries want more than the high-sounding Atlantic Charter as a guide to their future status.'

Charles Collingwood spoke from London early this month of the State Department's 'grudging recognition' of the French Committee of Liberation.

Howe asserted on another occasion that the 'military achievements of the Soviets put our sacrifices and leadership in the shade.'

AFM Getting 10%

Continued from page 1

Petrillo runs for four years, effective Jan. 1, 1944, it may extend beyond the war's end. And post-war disc sales will probably zoom far above the modern peak of 110,000,000 reached last year.

Decca's agreement with Petrillo calls for payments of one quarter cent on 35c labels, half cent on 50c sides, three-quarters on 75c sellers, full cent on $1 discs, 5c on $2 issues and 2½% of the retail price of all releases surpassing $2. There are no $2 and over discs currently.

These per-disc 'royalties' will be paid the bandleaders who record for Decca as part of their regular royalty checks. Sums will in turn be turned over to the AFM as additional taxes and will be placed in the union's general fund to support unemployed musicians. This method was worked out to avoid any possible accusation that the AFM is engaging in commerce, contrary to U. S law governing union activities.

Transcriptions

World Broadcasting Co., transcription outfit recently acquired by Decca, is included in the latter's agreement with Petrillo. Since the AFM has repeatedly asserted during the past months that under no circumstances would the transcription firms again be allowed to operate, the inclusion of World in Decca's settlement is viewed in the trade as evidence Petrillo was himself eager to settle. It is thought he feared the forthcoming decision by the War Labor Board, which has been studying the disc controversy, would not be favorable to the union. World will pay the AFM 2½% of its total income from its library only; commercial discs, used only once, then discarded, are not included.

It was reported late yesterday (Tuesday) afternoon that a hitch had developed in the Decca-AFM deal. This was to the effect that the AFM is now seeking direct payment instead of having the sums paid to bandleaders who, in turn, will be taxed for it by the union.

So far there has been no mention of settlement huddles between Petrillo and Columbia, Victor and the other record manufacturers. But officials of virtually all of these outfits were in conferences Monday (20) and yesterday, indicating action to come. Victor and Columbia are wary of following Decca's lead too hurriedly, however, they will probably await the reaction to the agreement by Decca stockholders and the Government. Union incomes are tax-free and since the money accruing to the AFM from Decca's sales is not being earned in any way but virtually assumes the status of subsidization, it is feared trouble may result. Same fears are held regarding Decca's share owners, who conceivably might object to paying a portion of their profits to the AFM in return for being allowed to do business.

However, it is pointed out that these outfits, particularly Columbia and Victor, which with Decca comprise the Big Three of recording, must eventually follow Decca's lead whether they like it or not (and there have been many indications of resentment against Decca for making a deal with Petrillo). They cannot afford to let Decca walk away with the pop-song market, which, except for scattered releases featuring the high-flying baritones (Sinatra, Haymes, Como), has been starved for fresh material for months.

No Scheduled Dates

Decca has not scheduled any recording dates as yet, but since its settlement with Petrillo became known it has been snowed under by calls from music publishers, unattached band leaders, etc. When it does resume recording it will probably be forced by circumstances to confine itself to top name artists on its roster due to the above-mentioned shortages.

Music publishers were elated by the break in the disc controversy. While it's true sheet sales have considerably increased the past months and the larger pubs have not been injured too seriously by the disc ban, the task of exploiting a tune to the point where it could be classed a hit has been costly, in some cases prohibitively so. The real losers in the controversy have been the AFM musicians themselves. It has been estimated that the 13-month dispute has cost maestros and their men in the neighborhood of $4,000,000.

The names, the Dorseys, Harry James, Benny Goodman, Woody Herman, et al., collected royalties for 1942 sales which closely approximated their collections for the previous year (1941) even though the Government's shellac restrictions went into effect in April and Petrillo's ban was clamped on in August. For the first six months of this year the royalty payments to these same outfits still equalled the previous year's totals, and in some cases were higher. James, for example, was paid on the basis of 3,500,000 sales for six months; that equalled about $80,000. As cited above, the disc outfits have been selling every pressing they could turn out under the circumstances and, if it wasn't for the pop song problem, could continue almost indefinitely without settling with Petrillo.

Now, when the controversy is completely ironed out, this handful of outstanding names will find that their royalty checks will drop because the manufacturers will be forced to spread available materials among a slightly greater number of artists and over a higher number of releases. They will be unable to pour the majority of the material on hand into one or two hit discs, as Columbia, for instance, has been doing with James and Sinatra.

Petrillo's method of settling the disc controversy was again inconsistent insofar as radio stations not employing musicians were concerned. Nowhere in his agreement with Decca or World is there any thought in his side for years. However, it's of the situation that has been a thorn said he is preparing to campaign against them in the near future.

'PAWNEE BILL'S' WILL UPHELD IN OKLAHOMA

Pawnee, Okla., Sept. 21.

Will of the late Major Gordon W. 'Pawnee Bill' Lillie, contested by a brother, Albert Lillie, of Pawnee, who had charged undue influence and physical disability, was upheld here by District Judge Oras A. Shaw.

Major Lillie, famed wild west showman and pioneer Oklahoman, died more than a year ago, leaving the bulk of his $200,400 estate to his sisters, Mrs. Effie Judy and Mrs. Lena Green, both of Pawnee. His ranch home was left to the Boy Scouts but turned back to the estate for lack of funds to operate it.

Left only a small bequest by the will, the brother, Albert, asked a third share.

Enshrine Film Stars

Continued from page 2

1,000 waxes of stars, dating from the beginning of the film industry to the present time, all in the costumes they wore in their outstanding pictures. In addition, there will be paintings of film notables by Howard Chandler Christy and other prominent artists, and sculptured images of high personages in the film industry.

The museum, besides its wax figures and portraits, will have a projection hall where excerpts from significant films will be shown, with lecturers explaining their importance in the development of the screen art. Grauman figures it will cost about $300,000 to get the project started, around the Christmas holidays.

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